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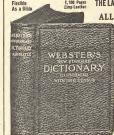
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The Only Real Help

WHEN the genial "Autocrat at the Breakfast Table" remarked, "Everybody likes and respects self-made men. It is a great deal better to be made in that way than not to be made at all," he made a statement which one of Dr. Oliver Wendell Holmes' wholesome wit might well have expanded with profit to all young men and women. As a matter of fact, all great men have been self-made, no matter how much they may have been helped by training received through academic channels. If a collegiate or a conservatory training could make great men the world would be peopled with characters so eminent that there would be scant room for their activities. Much as we who have earned our living through teaching must respect systematized educational work, we cannot deny the fact that even with the best of teachers the pupil will fail unless

he learns the great secret of how to help himself. It is human to depend upon others. Students go to teachers and to conservatories like so many empty bottles, expecting to have an education literally poured into them. Perhaps this is the reason why, out of the thousands and thousands of students who have graduated from leading conservatories, only a few score have ever reached large success. More than this, there are hundreds of instances of "Self-Help" students who have had little or no musical training, but who have scaled the heights only to look down upon hundreds who have been loaded down with so-called advantages. If you can afford a good teacher, by all means have one, but do not forget that you must remain just as much a self-help student with a teacher as you were without one.

THE ETUDE is now starting what its editors consider one of the most important works it has yet undertaken. This is a campaign to help those who are trying to help themselves. Ever since its inception THE ETUDE has been a journal of self-help, self-help, for those with teachers as well as those without teachers. The teacher cannot even begin to include in the lesson all of the one hundred and one things which the pupil should know, and which only a magazine like THE ETUDE can supply. Just now, however, we are going to give special attention to this matter of self-help, with a view of imparting new inspiration, new vigor, new industry and new uplift to thousands ofour readers who will be benefited by it. This will culminate in one of the most vitalizing issues of THE ETUDE we have ever published-an issue that should make all earnest students, music lovers and teachers teem with desire to do newer, better and grander things. We want the influence of this work to be as widespread as possible, and we hope that our friends will publish this news among all their musical acquaintances.



The Fruits of Thrift

THE time is now here when musicians who have not been provident during the winter find themselves in a somewhat precarious position. Thanks to the summer schools which many have had the foresight to organize, hundreds of teachers continue their business through most of the summer, to the advantage of both their pupils and themselves. Nevertheless, many teachers feel pinched in the summer. The old fable of the ant and the grasshopper is reversed, and those who have danced all winter may be obliged to "squeeze" through the summer. If you have not "set by" a nice little sum from your teaching work last winter, now is the time to fix your mind upon the definite purpose of saving for next year. There is no habit so commendable as saving, and

possibly no habit more enjoyable. The delight of seeing a little bank account grow and grow, with the knowledge that every dollar put in has been bought with some little sacrifice, is inexpressibly great. Unfortunately, far too few teachers of music have cultivated this habit. Saving does not necessarily mean saving dollars. A dollar invested in really good books, good music, good furniture and good clothes is just as much an accumulation of capital as a dollar invested in a savings bank. However, the dollar is the unit of all thrift in our country, and the following from the National Magazine is one of the most forceful presentations of the thrift idea we have ever seen:

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"'Circulating medium,' says one. No, more than that.

"That dollar is a part of my life. I worked hard yesterday and earned a dollar. I might have spent it in a minute's time and been no richer for the investment, but I did not spend it. It was the only tangible thing I had out of the whole day's existence. The joy, the opportunity and the privileges of the day had gone into the silence of the eternity that has passed. That dollar is my yesterday. I may spend it and start to-morrow bankrupt. I may keep it and to-morrow need not work at all, because my yesterday's dollar will pay for the services of one who may do the work better than myself; or, I may work again to-morrow and the next day, and the next, and save my yesterdays until I have long years of yesterdays, strong and capable of toil, who shall labor for me and keep me in comfort when my body is too weak to toil."



25

Buying a Piano



Our attention has been continually called to various schemes to induce unsuspecting purchasers to buy worthless pianos. Buying a piano is a most important matter to many people. Considered intrinsically, the piano is often the most expensive possession of the owners. Involving as it does a considerable outlay of money, we believe that the matter should be given unusual care. We cannot think that any of our readers could be gullible enough to be caught by any catch-penny scheme, but we know that they are coming in contact with many who may be considering the purchase of a piano, and a word of advice may not be out of place.

The only way to purchase a piano is to go about it as you would buy a house or any other expensive property. Induce an expert, a real expert, to pass upon the worth of the materials used in the piano, the workmanship and the reputation of the maker. One of the favorite catch-penny schemes employed in some parts of the country to-day is to publish a puzzle, the answer of which is as obvious as grass in July. The reader solves the absurd puzzle and sends in his reply. He receives in return a reward in the shape of a "Discount Receipt" entitling him to \$100 as part payment upon the Bachhoven Piano or some other equally unknown instrument. He may be very shrewd in all his other dealings, but the combination of the fool puzzle and the Bachhoven Piano proposition is too much. He examines it carefully through his stove-lid spectacles, and apparently never dreams that the \$100 is a fictitious price added to the asking price for the sole purpose of swindling him. This is only one of endless schemes which seem to be adding to the millions of the gentlemen with cob-web consciences. Perhaps the American people really do want to be fooled. We are told by New York detectives that the "gold-brick" swindle is attempted nearly every day of the year in the "city of a billion lights."

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MUSICAL THOUGHT AND ACTION IN EUROPE By ARTHUR ELSON

GEORGE SAND ON CHOPIN.

IN Der Merker, Lola Lorme draws, from letters of George Sand, a personal picture of Chopin. "He is musician and nothing else," said the gifted novelist. "His thoughts can be expressed only in music. He is infinitely refined in delicacy and wit; but painting, sculpture, architecture, these are sealed books to him. Michael Angelo worries him, Rubens irritates him. Everything that seems unusual to him makes him angry. He limits himself in the narrowest conventions-an anomaly, since his genius is the most original in music."

A conversation by Delacroix on the reflex impressions of color and tone merely brought Chopin, who was improvising, to an unwilling pause. Resuming, the composer again charmed his auditors, and George Sand pays further tribute to the subjective nature of his genius. "Our eyes glow with soft light," she writes, "at his sweet modulations. The tones suggest the deep blue of a transparent summer night. Light clouds take fantastic shapes, covering the horizon; they veil the moon, which sends opalescent rays through their shadowy folds and wakens the sleeping colors. We dream of the night; we await the night-

"A heavenly song arises. The master knows well what he does. He laughs at all those who try to picture men and things by imitative harmony. He ignores such petty ways. He knows that music is a human feeling, a human expression. The soul thinks and speaks. Man . . expresses his feelings without ever trying to express their cause.

"When the nightingale begins to sing in the clear, starry night, the real master will depict in his tones anything but the trills of the bird. He lets his music sing with the feelings that are aroused when one listens to the song of the nightingale. . . . For clearness of impression one needs the words of a song. With instruments alone the musical drama has its own language, and is not to be translated by the hearer. Music brings understanding to the soul without making any explanation necessary."

This is a strong plea for the subjective in program music which modern composers would do well to heed. Strauss, and with him Nicodé and Ritter, have led the world too far into the objective field. When music tries to picture definite objects or events it is always at its weakest. Yet this tendency seems to have existed a long time. One may mention again the Athenian who gave on his lyre a tone picture of a tempest. "I have heard a better storm in a pot of hoiling water," said the wit Dorian-whence our phrase, "a tempest in a teapot." In later times we find the objective idea still prominent, all the way from Jannequin's Paris street cries to the bleating sheep and upsetting boat of "Don Quixote." music is always stronger in its subjective side, its ability to express emotions. "Tasso, Lament and Triumph," is a sufficient outline for a program. One may even confute Strauss with Strauss, for "Death and Transfiguration" deals in emotions rather than tone-pictures. Of course even absolute music should he emotional in style. Yet it needs no program, for "music begins where language ends," and speaks directly to our consciousness without any necessity for verbal explanation. But the two objective tours de force of to-day need long printed explanations,

and are not too convincing even then. What George Sand considered narrowness in Chopin is almost a necessity for great composers. A genius should be wholly wrapped up in itself and feel only passing interest in other matters. Life itself is too short for the great ones, and we find a Beethoven saying that all he had written was as nothing compared to what he planned in his last years. Modern civilization puts more and more tempta-tions in our way, so the need for concentration is greater than ever.

THE ANCESTORS OF THE VIOLIN.

In the Revue Mensuelle (S. I. M.) is an abstract of a talk by Lucien Greilsamer on the precursors of the violin. The usual theory states that the violin is derived from the primitive ravanastron of India, which tradition describes as the invention of Ravana, a mythical king of Ceylon. From this came the Arabian rebab, which the Moors brought to Spain

in the eighth century. Some have claimed that the

violin was derived from the Celtic crwth, spoken of by Bishop Fortunatus about the year 570. But in his description there is no mention of the use of the bow. If the crwth is considered as a bowed instru-ment, then any relation with the ravanastron would have to date back to the Indo-Germanic origin of the Celts. But the evidence we have shows that the bow was not used on the crwth until the eleventh century. Before that time its cords were plucked, like those of the rota. Notker, of St. Gallen, in the tenth century, states that the rota and the Greek cithara were identical. Miss Kathleen Schlesinger's recent book on the subject indicates that bowing accompanied plucking before finally displacing it. cithara family, as distinct from the lyre family, has its sounding board not quite flat, and has a separate back with perpendicular connections, like the mod-ern guitar. M. Greilsamer accepts the theory that and violins were derived from the cithara, which Miss Schlesinger bases on an eighth or ninth century manuscript called the Utrecht psalter. Some archæologists trace this manuscript to Oriental sources, and hold that it was copied from the famous library in Alexandria, burned in 638. In the psalter are illustrations of the cithara, the rota, and an unknown instrument derived from the cithara by the suppression of its columns (called Kerata and Zugon) and the adding of a long body. In one instance it had frets. Miss Schlesinger holds that the bow was adopted for this instrument in the Orient, and the use of bows on the rebec (rebab) makes this seem probable. The rebec did not merge itself into the viol family, but maintained a separate existence almost to the nineteenth century-a second indication that the viols were not derived from it. The slow development of bowing is ascribed to the fact that plucked-string tones carried farther than bowed tones on the early instruments.

MUSICAL NOVELTIES.

The opera industry is flourishing, as the following French summary proves. Massenet has finished "Roma." while Fauré is doing the same with "Penel-Widor has begun "Nerta," on a subject from Mistral. Charpentier promises early sequels to "Louise." Reynaldo Hahn is finishing "Nausicaa" and "Le Dieu Bleu," the latter a ballet. Fevrier will set "Gismonda" and d'Annunzio's "Le Nave." Gabriel Dupont is composing "La Farce du Cuvier" and "Clytemnestra." Xavier Leroux is working on 'Grand' Magnet," a Mendes subject. Other works to come are Max d'Ollone's "Retour" and "Jean," Edmond Malherbe's "Madame Pierre" and "L'Emeute," and Ernest Moret's "Lorenzaccio."

Charles Pons scored a recent success with his twoact comedy, "Le voile de Bonheur." It treats of the story of a blind mandarin. He receives an elixir, of which three drops will cure, while ten will blind again. Restored secretly to sight, he finds a trusted friend false, a protégé eager to rob him, his son lacking in respect, and his wife ready to turn unfeathful; so he applies the rest of the elixir and becomes blind again from choice.

Laparra's "La Jota" deals with the Carlist wars. La Soledad, the Aragonese heroine, loves Juan, of Navarre, but the latter's friends take him back to fight with them. When the Navarrais attack the Aragon town the inhabitants defend themselves in the church, Juan is mortally wounded, La Soledad escapes from the priest Jago, who is inflamed with love for her, only to be killed beside Juan by an explosion,

German operas include "Die Weiberkrieg," based on the women's defense of Schorndorf against the French in 1688; Reinhold Herrmann's "Sundari," on an East Indian legend; and "1870," a setting of "La Debâcle," by Karl Weiss. The Hungarian ballet "Edelweiss," by Ivan Hūvōs, serves to help along the revival in this form. Ravel's "Daphnis and Chloe" is a Parisian contribution to the cause. Die-penbrock's incidental music to "Marsyas" may serve as a reminder of future possibilities in melodrama. "Una Sosta," opera by Sereno d'Alba, was wildly praised by a Sicilian audience.

In symphonies, Schubert's fifth was sufficiently unknown to be classed as a novelty at Mannheim, More recent orchestral works include a suite by Dohnanyi, a symphony by Frank Choisy, two sym-phonic sketches, "Spring" and "Autumn," by Leopold van der Pals, and a symphony and 'cello concerto by Julius Roentgen. String quartets by Guido Peters and Franz Mittler are considered noteworthy, also three idyls by Frank Bridge and Conrado del Campo's "Caprichos Romanticos" for the same instruments

Bright Ideas in a Nutshell

(Send THE ETTOR your bright ideas, your little discoveries, your new "writhles," and let us hely you pass them on the property of the property

"At the opening of my season last year I introduced what I termed a piano orchestra. There were in fact two piano orchestras. One was called the Beethoven Orchestra and the other the Liszt Orchestra. Each orchestra was composed of twelve members. Six pianos were employed, with two performers at each instrument. Arrangements of Beethoven Symphony in E Flat (Eroica), Wagner's Tannhäuser Overture, Greig's Concerto in A minor (Opus 16), Mendelssohn's War March of Priests Athalie), Saint-Saëns' Second Concerto in G Minor, Op. 22; Cortège de Bacchus by Delibes and other numbers. These I conducted as an orchestra is conducted. In schools where two or more pianos are located in the concert hall the piano orchestra may be introduced with success. The music may be arranged from piano duets and from six-hand ar-

"A short time ago my club of students decided to have a Chopin Meeting. The president approached me with the startling suggestion that the members wanted a Chopin contest. Who ever heard of a Chopin contest? I was not willing to have my resourcefulness questioned, so I immediately devised one which proved a success. Before the Chopin meeting secured as many sheets of music paper as there were members in the club. On each sheet I wrote ten examples four measures in length. The examples were taken from the opening measures of Chopin's best known works. These were numbered, and the pupils were asked to write under each example the name of the composition. The Funeral march, the E flat Nocturne and the Minute waltz were identified at once by most of the students. The other selections added zest to the contest."

"I wonder how many teachers and students are troubled with 'nerves.' I was one of the worst victims. Fnally I became genuinely nervous and feared a nervous breakdown. Thinking the matter over, I commenced to see how very artificial my work really made my life. Nature never intended anyone to work in the way in which I was working-ten hours a day, with barely time for meals. Then it was I de cided to have a 'rest hour' every day. This hour I spent partly in contemplation of beautiful thoughts and partly in outdoor exercise when the weather permitted. I sought a darkened room and laid flat on my back and divorced my mind from anything like worry for at least one-half an hour. I permitted no one to talk to me. As a wrinkle eraser and nerve pacifier there is nothing like it. Before long I discovered that the world was full of friends and helpers, and that they were the very people I had previously regarded as enemies."

A MASTER OF HIMSELF.

"The study of education as a separate study always had a hold on me. I think that all teachers would be better if they gave a little more thought to the study of education entirely apart from those who have made a specialty of teaching music. There are general teaching principles which have been evolved from the life work of the great pedagogs. Consequently, I took up the self-study of education through books procured at the library. Kent's History of Education was especially helpful. I sincerely believe that this had the result of making me a far better teacher of music."

Mendelssohn's Ideal Musical Training Some Interesting Sidelights Upon the Education of the Fortunate Boy Who Was Later to Become One of the World's Greatest Masters. By CAROLINE V. KERR

On the 3d of February, 1809, there was a gather-On the 3d of February, 1009, there was a gainting of the good fairies around the cradle of a little child which had come to gladden the hearts of a prominent Jewish family living in Hamburg.

The child was to be "healthy, wealthy and wise;"

the great of the land should bow down before him; as a poet and painter he was to have singular gifts; as a musician he was to have the greater largess of genius; to this rich endowment was to be added a rare personality and the gentle art of making

The father was the son of the famous Jewish philosopher, Moses Mendelssohn, whom the great German writer, Lessing, delighted to honor by taking him as the model of the name hero in his drama of Nathan the Wise.

Our Mendelssohn's father was accustomed to say, in fine irony: "Formerly I was the son of my father-now I am the father of my son."

He ruled his family with the wisdom and severity of one of the patriarchs of old, and his interesting letters to his family prove that the reins of parental government were never allowed to fall from his own hands, even after his children had become independent artistic individualities.

The father, though himself presenting the anomaly of a free-thinking Jew, had his children educated according to the strict tenets of the Christian religion, and at an early age they were all christened in the evangelical faith. It was on this occasion that the auspicious name of Felix (happy) was given to the boy upon whose brow genius had already set her seal, and to the family name was added that of Bartholdy, in order that it might be distinguished from the widespreading family of the Mendelssohns who had remained true to the Jewish

Although the father was not a practical musician, he possessed a lively interest and keen understanding, and Felix once wrote to him: "I cannot comprehend how it is possible to have so keen an understanding of music without any technical knowledge."

THE MOTHER'S PART.

It was the mother who gave the children their first five-minute piano lessons; whose prophetic spirit soon discovered that the daughter Fanny had "Bach Fugue fingers," and that Felix would "undoubtedly adopt music as his profession." As soon as these musical gifts were fully established the children were given the best musical instruction which Berlin had to offer, for when Felix was two years old the family had left Hamburg and established themselves in Berlin.

Carl Friedrich Zelter was chosen as the person who was to initiate the embryo composer into the mysteries of thorough bass and counterpoint, and. however cut-and-dried his methods of instruction may have been, they served to place Mendelssohn's natural gifts upon a firm theoretical foundation But, above all. Zelter, who was a zealous collector of Bach manuscripts, deserves the credit of having brought the great Thuringen composer within the ken of his precocious pupil-an inspiration which had as direct an effect upon Mendelssohn's musical development as any definite scheme of instruction.

Zelter was too pedantic to realize that the pupil soon became the master, and even after the boy had won his spurs and set up an enduring monument for himself in the overture to A Midsummer Night's Dream (1826), Zelter refused to acquiesce in the decision of the father to leave the boy to work out his own artistic salvation. "Zelter sees the fish swimming and imagines himself to be the our who

MENDELSSOHN'S VARIED TALENTS.

Although the tonal art usurped first place in the Mendelssohn household, the education of the children was not allowed to be marred by a one-sided development. Hand in hand with music went the cultivation of the sister art of painting, and in this Felix soon attained to an astonishing degree of perfection.

On his various journeys he was always accompanied by a sketch-book, and many of the descriptions of people and places which he recorded in his



MENDELSSOHN AS A YOUNG MAN.

diary and letters are pointed by clever pen-and-ink sketches. Mendelssohn was what the Germans call a glückeskind; whatever he did he did extremely well, whether it were drawing, painting, letter-writing, verse-making, riding, dancing or swimming.

This latter sport grew to be a veritable cult; a swimming club was organized and Karl Klingemann, the poet of the circle, wrote "swimming poems," which Mendelssohn set to music, and which were to be sung as they floated around in the swimming pool.

HELLENIC IDEALS.

The education in the Mendelssohn family strived toward the Hellenic ideal of a harmonic development of body and mind, and this was supplemented by the circle of distinguished and inspiring spirits whom this hospitable home was always open. All of this created a most auspicious atmosphere for the unfolding and development of the rich intellectual gifts of Felix—this "child of the sun." His youth fell just at the flowering period of the romantic school of German literature, and the founding of the Roya! University in Berlin had awakened a rich social and intellectual life which has never since been equalled.

FANNY MENDELSSOHN'S GREAT GIFTS.

However much the early years of Mendelssohn were enriched by the versatile and inspiring inter- nert month.)

course with distinguished men and women, no one stood so close to his real inner life, is so inseparably connected with his artistic development, as his highly gifted sister Fanny. She had a keen mind, a strong character and a deeply artistic nature, so that she was able to exert a powerful influence on the development of the brother, three years younger than herself. In 1822 she writes: "Up to the present time I possess his absolute confidence. I have seen his talent develop step by step, and have in a certain sense contributed to his musical education. I am his only musical adviser, and he never puts a thought upon paper without having first submitted it to me."

Her conspicuous musical gifts were just as carefully cultivated as those of her brother, and in playing the piano there was always good-natured rivalry between the two. She had an astounding gift of memory, and when she was thirteen years old she surprised her father by playing the twenty-four Bach Preludes without notes. She also had a strong creative vein, and it is a well-known fact that she was the composer of a number of the Songs Without Words. But for posterity her compositions seem to be only a mild reflection of her brother's stronger musical nature, and they are far less important than her letters. These mirror her rich soul life, and in reading them it is easy to understand how she gained such supremacy in her home and social eircles.

These two, so closely united in life, have not been separated in death, and the ivy which has thrown out its loving tendrils from one grave to another in the old Dreifaltigskeit Cemetery in Berlin is but symbolic of the tie that bound together the souls of these two gifted natures through a short but happy span of human life.

MOZART'S PRECOCITY.

Like Mozart and Meyerbeer, Mendelssohn was so precocious that he appeared as a concert pianist when he was only nine years old. Even the misanthrope. Heinrich Heine, wrote of him at this time: "Aside from the young Felix Mendelssohn, who, according to the opinion of all the musicians, is a prodigy and may become a second Mozart, I do not know of a single musical genius among the living autochthons of Berlin."

When the boy Felix was eleven years old his regular creative activity began, and from the very beginning his style was characterized by richness of invention and chasteness of style. At this age he had already written a violin sonata, two piano sonatas, a little cantata, songs, male quartets, etc.

These youthful works were performed at the "Sunday Musicales," which were a regular feature in the Mendelssohn home.

In 1825 the Mendelssohn family moved into a house on the Leipzigerstrasse-a house which stood as one of the landmarks of "old Ber!in" until it was torn down a few years ago to make room for the magnificent building now occupied by the Prussian House of Lords. In those early days of the last century it was regarded as one of the most elegant private palaces in Berlin, situated as it was in the midst of a spacious garden, a remnant of the neighboring Thiergarten.

"SUNDAY MUSIC."

A large pavilion in the garden, which accommodated several hundred people, was dedicated to the cause of the "Sunday Music," as it was known far and wide in artistic circles. A small orchestra, made up of players from the Royal Opera, was engaged by Mendelssohn's father, and Felix had the double advantage of learning the exact nature and effect of the various orchestral instruments, and of being initiated into the practical duties of a con-

The summer months in this unique home formed an uninterrupted holiday, full of music, poetry, in tellectual games, clever charades, masquerades and theatricals, in all of which the chief figure was the buoyant and beloved Felix. Together with some of his younger friends, a little daily paper called the Garden Journal was started, contributions for which were to be placed in the drawer of a table which stood in the pavilion. In the winter the paper was continued under the name of Snow and Tea Journal, and even so distinguished a personage as Alexander von Humboldt did not disdain to contribute to the scintillating columns.

(Another phase of Mendelssohn's youth will appear

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the organ was well developed, for Germany and Holland possessed quite a few organ builders of more than local fame, such men as Christian Former, of Wettin; Schnitker, of Hamburg, and Bernard Schmidt, the latter going to England in the year of the restoration of Charles II, where he became known as Father Smith. But it was a different proposition as regard the clavichord, precursor of the spinet and piano, and f the harpsichord, which instrument, according to Couperin le Grand, a man of knowledge and authority brilliancy and clearness by far superior to that of other instruments," while some English commentator likened its tones to "a scratch with a sound at the end

Heavy or light pressure upon the keys of the harpsi-chord (clavecin) did not alter the quality of tone, but some of the harpsichords had two keyboards, one for the loud and one for the soft tones. One of that kind was owned by Bach, who developed upon it—as compensation for its lack of sustaining power—the ornaments, called manieren by the Germans and Agrémens by the French—so plentiful in his works. As regards the clavichord: After one Daniel Faber had increased its size and power, it interested Johann Sebastian Bach so far as to apply equal temperament in tuning it; and to prove that his theory was correct he wrote, in 1722, the first twenty-four Preludes and Fugues which he named "Das Wohltemperirte Clavier Many of his best-thoughts were first reproduced on that instrument, but his pupils had to give much time and attention to the variety of tone-gradations which he considered possible to produce on a harpsichord after assiduous study; as far as the pianoforte was ncerned (which instrument first saw daylight in 1711); Bach had no use for it.

BACH AND POLYPHONY.

At that time the Netherlanders, later the Italians, had a full grip on the canonic form which gave great symmetry to a composition, destroying, however all freedom of movement and tonal variety; so when Bach developed the fugue by inspiring it with soulfulness and intellect, he not only lifted that form to the highest perfection, but gave us also a lesson in rhythm, melody and art of developing the harmonic element. With Bach the polyphonic style was preeminently first, and it meant the combined use of many voices in a manner so precise as not to overlook the smallest condition of their relation toward each other. To put into concise language the opinion of an old master, by polyphonic movement should be understood only such as presents voices led in mixed counterpoint, each voice retaining its independent individual melodic and rhythmic flow, thus appearing as the principal voice. This emphasizes the fact that in polyphonic music each voice or part has its own importance, while in homophonic music only one voice, the principal, is of any value, the other voices serving merely the purpose of giving it a harmonic and rhythmic zest. Thus Bach taught us absolute precision, the lack of which can be easily perceived nowadays in all conceptions and definitions excepting the purely logical and mathematical.

His third son, Carl Philipp Emanuel Bach (1714-1788), though a versatile composer, did not shine in or orchestral music, and such men as Burney (1726-1814), Reichart (1752-1814) and others were not slow in pointing out his weakness. In his clavier music, however, Emanuel looms up original and with inexhaustible variety; it is not contrapuntal or fugal music like his father's, though he could write most charming and ingenious canons, as well as excellent fugues,

WHEN Johann Sebastian Bach (1685-1750) aged ten He was one of the first to combine two or three movepassed under the care of his elder brother Johann Christoph (1671-1721), not to be confounded with his under of the men Christoph (1671-1721), not to be confounded with his under of the same Christian name, he studied the claim of the care of the christoph (1671-1721), not to be confounded with his under of the same Christian name, he studied the claim of the christoph (1671-1721), not to be confounded with his was this style that ted flaydin, Moora ta such confounded with his was this style that ted flaydin, Moora ta such confounded with his was the style to the care of the christoph (1671-1721), not to be confounded with his was the style to the christoph (1671-1721). thoven to great achievements in compositions of similar

I speak particularly of the Sonata in preference to the Fantasia, Impromptu or other forms so common because the Sonata is the highest type of composition, calling for a most intellectual comprehension of the composer's thoughts on the part of the interpreter. These sonatas of Philipp Emanuel Bach have been called by some writers "preparatory attempts," yet they differ so greatly from each other as to make it impossible to find two of similar character; furthermore, they abound in feeling—a rare merit in those days—in spirit and great brilliancy; they present also an advancement over Scarlatti (1683-1757) in the care with which Bach filled out the form with valuable embellishments, the rendition of which he discusses in his "Essays on the true manner of playing the clavier."

THE INTRODUCTION OF EMBELLISHMENTS.

A few words here about these Manieren or embellishments, so numerous in the old masters, and so little understood! Their rendition is covered by a simple rule well exemplified in one of the volumes of Lebert and Stark's Method, also in Dannreuther's "Musical Ornamentation," Part II, and demonstrating on lines ancient and classic that all embellishing notes belong to the next following principal note curtailed in value by the embellishments that precede it. These embellishments are never to be considered as attachments belonging to the preceding note, and are played together with the bass or other parts in place of the following principal note. Here is an example of an Anschlag by Philipp Emanuel Bach, and the manner of its ren-

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Now as regards the sonatas of Haydn (1732-1809) and Mozart (1756-1791), excepting the two in E flat (B. & H. edition, Nos. 1 and 3) and the one in F (B. & H., No. 17) by Haydn, all his other sonatas, as well as all of Mozart's without exception, were written during the lifetime of Philipp Emanuel Bach, who, we must not forget, was well appreciated by Frederick the Great, though it does not prove that Philipp Emanuel thought much of the royal flutist.

Haydn enriched orchestral as well as clavier music with humor and mirth, but never stepped outside of his Croation individuality attuned to the good-natured (gemuthlich) Austrian style of composition, keeping in close touch with the impressions received in his early youth from Philipp Emanuel Bach's first six sonatas, written in 1742 and dedicated to Frederick II, the Great. This much, however, may be added-that Haydn's changes reach beyond the art of Philipp Emanuel; for while the latter is mostly satisfied with rhythmic variations in the melodic upper voice, the accompanying part in left hand remaining unchanged, Haydn delves with magic hand into the makeup of the themes and transforms them in their repetitions into something entirely new.

MOZART'S INNOVATIONS.

Different from this man who introduced the minust into the symphony and whose development of the sonata form was of consequence is Mozart. Here we have temperament and exquisite grace to reckon with, and even his greatest rival, Muzio Clementi (1752-1832), was not slow in declaring he had never heard any one play with such soulful charm as Mozart. Thus we come face to face with the greatest innovator of the modern musical era. With Mozart expression of

musical feeling becomes more earnest, more intense his harmony is more complex and the spiritual element permeates his art. Hummel (1778-1837), whose sonata in F sharp minor closely contests the first place with his famous septet, understood Mozart's art, and having developed a facile technic used it as a means for displaying his conception of the work that came under his pianistic hand. According to the spirit of to-day ozart's sonatas may not be any longer fresh and inviting; there has been too much modish music, full of wild and crazy punctuations, meaningless sequences; nevertheless, his sonatas present rich varieties of cognate thought in perfect symmetry and of admirable articulation, all of which is a great lesson in the charm that does not overwhelm, but impresses us with the totality of Mozart's artistic character. Wolfgang Amadeus Mozart instilled into the Viennese the cantabile style and natural elegance which were lost sight of by encroachments developments and what-not on or by encroacuments, developments and what-not on the part of men like Moscheles (1794-1870), Steibelt (1765-1823), Kalkbrenner (1788-1849), Herz (1806-1888) and Czerny (1791-1857). They placed technic above all else, crowding out with superficial bravura effects soulful pianism and the spiritual element in

Another pre-Beethovenian composer who should be mentioned here, though none of his sonatas were epoch-makers, is Johann Ladislaus Dussek (1761-1812); out of his thirty-two sonatas the one in F sharp minor Op. 61, and that in A flat, Op. 70 (le retour à Paris) stand forth prominently on account of a greater full-ness in their makeup, including occasional outbursts of hold modulations unlooked for in those days.

BEETHOVEN'S GREAT ADVANCE.

With Beethoven (1770-1827) the sonata form that had been established by Philipp Emanuel Bach and instilled with the individuality of Haydn and Mozart becomes welded into a more perfect union. As a rule, a sonata of Beethoven's period contains three or even four movements, a few of them having but two. Ludwig van Beethoven's sonatas excel in their wealth of material, sublime thoughts and deep feeling, and his manifold and free use of it all stamps it absolutely as the outpouring of a great master who gave his ver best, besides widening and deeping the form. Fétis (1784-1871), director of the Royal Conservatory at Brussels, the very learned writer of a dictionary and some other works, would have taken a hand in correcting some of Beethoven's rhythmical and harmoni vagaries; the schoolmaster was abroad, and could not consider things as did Moritz Hauptmann (1792-1868) who said, wisely, that "a rule is just the subordination of the accidental to the essential," and so if these transgressions of rules were corrected only greater faults would be the result. In other words, Beethoven felt his mastership and disposed in a masterly, as well as masterful, fashion of rules which the dictates of eorists would have imposed on him.

Now as regards his contemporaries: Hummel wrote nine sonatas, which, like the sixty-four of Muzio Clementi, are things of the past, seldom, if ever, quoted. Joseph Woelfl (1772-1812), whose technic was a marvel a century ago, wrote over forty sonatas, and Johann Baptiste Cramer (1771-1858), fifty of whose studies were resurrected by Hans von Bülow (1830-1894), left one hundred and five sonatas, all of them absolutely

Since Beethoven other masters have cultivated the sonata style, but with what kind of success? Carl Maria von Weber (1786-1826) left us four sonatas (Op. 24, 39, 49 and 70) of lively, dramatic contents bet wanting in thematic development; they call, however, for the virtuosity of Hummel and a technic of Beethoven's epoch. The rondo finale of the sonata in E, Op. 24, is best known on account of its presto move ment, which has been dubbed "perpetuum mobile" by sensational virtuosi; Tschaikowsky (1840-1893) added their labors by transcribing it for the left hand Of Franz Schubert (1797-1828), who wrote ten sonatas. we hear much oftener his fantasias, Op. 15 and 78. while Mendelssohn's three sonatas (Op. 6, 105 and 106) though carefully written, rewritten and polished in the purest piano style, are not particularly impressive and hardly ever played. Robert Schumann (1810-1856) who was but a few months the junior of Chopin (1810-1849), possessed an active, impressionable intellect, capable of assimilating the dramatic style of Weber with Chopin's chromatic progressions and constant rhythmic variations which led to an original style of his own, absolutely different from that of any other composer. Excepting the very original sonata, Op. 14, known as the concerto for piano solo, he presents known as the consector for paster soot, he present however, nothing of importance in the five other sonatas listed under Op. 11, 22 and 118. (PartII of this valuable article will appear next month.)



THE VERY FIRST LESSONS AT THE PIANO

By RUDOLF PALME

(Translated by F. S. LAW)

The presenting portions of Ruddle Islames. Ther Kanderomstetch im Erstein Monat." (The First Leasons in Planoforic-Playing), especially arranged interest of the property of the Private Leasons. In Planoforic-Playing), especially arranged interest of the property of the Private Leasons in Planoforic-Playing), especially arranged interest of the property of the Private Leasons in Planoforic-Playing), especially arranged interest of the property of the Private Leasons in Planoforic-Playing), especially arranged interest of the Private Leasons in Planoforic-Playing), especially arranged interest of the Private Leasons in Planoforic-Playing), especially arranged interest of the Private Leasons in Planoforic-Playing), especially arranged interest of the Private Leasons in Planoforic-Playing), especially arranged interest of the Private Leasons in Planoforic-Playing), especially arranged in the Private Playing and the Private Leasons which the Private Leasons in the Private Playing are considered in the Private Playing and the Control of the Private Leasons in their youts had been been considered in the Private Playing and the Control of the Private Leasons in the Private Playing and the Control of the Private Playing and the Private Playing

EXPLAINING THE NATURE OF THE PIANO TO THE PUPIL.

THE teacher will find it advantageous at the start to satisfy the natural curiosity of the pupil, and at the same time to stimulate a direct interest, by introducing him to the instrument itself. The different kinds of pianos-grand, square and uprightmay be described to the pupil who is unfamiliar with them. The teacher may also tell older pupils something of the interesting evolution of the piano from the harp, the dulcimer, the harpsichord and the clavichord to our modern instruments. Full details may be obtained from any standard musical history.

THE MECHANISM OF THE PIANO.

It is not necessary to explain more than the main parts of the mcchanism at first. The pupils should see how the hammers fly against the wires when the keys are depressed; how the dampers remain away from the wires as long as the piano keys are pressed down; how all the dampers may be held up at one time by pressing down the sustaining (miscalled "loud") pedal; how each hammer strikes two or three wires, as the case may be; how the soft pedal operates in the upright piano by bringing the hammers nearer the piano keys-in the square piano by bringing a strip of felt against the wires, and in the grand piano by moving the whole body of the hammers slightly to one side, so that only one wire is struck by a hammer, instead of three or two. This little talk should be made as interesting and as lively as possible. It should not require more than five minutes at the most.

TESTS IN EAR TRAINING.

The pupil should be made to realize from the start that music is the art which reaches the mind through the ears. The necessity for training the sense hearing should be strongly emphasized. Have the pupil stand with his back to the instrument. Strike a number of tones and have him distinguish which are high and which are low. Continue this method of musical measurement until the pupil can tell whether two given tones are very far apart or very near together. Next request him to determine the A below B. Show all the G's; all the A's. Strike degrees of force of a series of tones played on the many piano keys at random in different parts of the

musical alphabet. It is applied to the white piano keys in their regular order. Point out that A is always the piano key just to the left of the top black piano key of the group of three. The pupil should now be put through the following course:

The white piano key to the left of the two black piano keys is called C-shows all C's on the keyboard.

The white piano key to the right of the two black piano keys is called E-show all E's on the key-board. Strike E and C and have the pupil name them with back turned to the keyboard until you are positive that the pupil recognizes both the sound of the tone and the position of the piano key.

D is found between the two black piano keys. Point out all the D's on the keyboard. Have the pupil strike at command E, D and C. Have the pupil stand with back to the keyboard and name the tones as you strike them in different octaves. This may be a little difficult at first, but it can be accomplished, much to the pupil's benefit, if you persist. Similar ear-training exercises may be attempted at the teacher's discretion in connection with the following exercises.

The piano key to the left of the three black piano keys is F. Ask the pupil the following questions: What white piano key already learned is next

What piano keys are on each side of E? What piano keys are on each side of D? Show me four E's on the keyboard, four D's, four

The white piano key to the right of the three black piano keys is B. Point out all B's. Employ similar questions and ear-training exercises as those

G AND A

keyboard and encourage the pupil to answer as rapidly as possible, giving the name of the piano keys, G, D, E, F, etc. Confine yourself to teaching the white piano keys at this first lesson. Do not discuss the black piano keys, the sharps and flats, etc., and do not attempt to give the names of the relative octaves, such as Great C or two-lined B, until a later lesson. About twenty minutes can very easily be consumed in the foregoing drill.

SECOND PART.

In the case of older pupils taking one-hour lessons, this second part of Lesson I may be given at the same time. With young children it will be found advisable to give the lesson at a little later time.

CORRECT POSITION AT THE KEYBOARD.

The player should sit directly before the middle of the keyboard, so that the hands can reach all the necessary piano keys. A good method of measuring this is to place the pupil directly in front of the piano key E, which is found under the name of the maker of the instrument. Eminent pianists lay great stress upon the necessity for sitting in exactly the same place every time. By doing this the pupil comes to possess a kind of automatic means of measuring distances by which is destroyed at once the bad habit of sitting in a different position at different times.

THE HEIGHT OF THE SEAT.

Modern authorities differ greatly upon this matter. but the best height is that which is a compromise of extremes. The seat should be at such a height that when the curved finger tips rest on the white piano keys and the arms hang easily and naturally from the shoulders, the elbows may be a little higher than the level of the keyboard. As the pupil grows physically the seat may be lowered until the elbows are on a level with the white piano keys.

The forearm makes a slightly obtuse angle with

the upper arm; the latter inclines forward, while the forearm is held at a right angle with the body.

A COMFORTABLE SEAT.

Generally speaking, the keyboards of most pianos are too high to enable the player to assume a really natural position. Consequently the seat has to be elevated. This is especially the case with upright pianos. Since the seat should support the player firmly and securely, a chair is preferable to a piano stool. If the pupil's feet do not reach the floor, a foot-stool should be provided. This is more important than it may at first appear, because if the feet of children are not given this rest a serious strain upon the spine results.

THE POSITION OF THE BODY AND THE ARMS.

The body should assume an erect, unconstrained position, and not be allowed to sway to and fro during playing. The arms should hang easily by the sides. The forearm should form a straight line with the wrist. The middle finger of the hand, when placed on the keyboard, should be parallel with the edge of the piano keys. The tips of the other fingers form an arc on the keyboard.

The outer part of the hand, toward the fourth and fifth fingers, should be raised somewhat, so that the inner part may sink slightly. This enables the fourth and fifth fingers to strike with greater freedom, and also facilitates the putting under of the thumb in running passages.

THE POSITION OF THE THUMB.

The first joints of the four fingers are best when held at right angles to the piano keys. The thumb is held rather close to the second finger, but without touching it. The thumb extends slightly downward at a slight angle to the hand, and falls on the piano key with its end joint, without in the least bending the wrist. In this position the thumb and the little finger will be on the same line on the keyboard; the second and fourth fingers will be upon a similar line a little in advance of the two, while the third finger is a trifle in advance of all.

The shape of the hand upon the keyboard will depend much upon the shape of individual hands, Pupils with long, bony fingers will find that their hands appear much higher upon the keyboard than those with short, stubby fingers. The interior (palm) of the hand approaches the most commonly accepted position when it assumes the shape of a



The teacher should take the same care with the left hand. Frequently this is neglected, and many young pupils who can boast of an excellent righthand position have a left hand which is never in satisfactory position. The following shows a desirable position for the left hand:



In order to demonstrate the proper position of the hand to the pupil I have him let his right hand hang loosely from the shoulder to the finger tips, then take his right hand from above in my left, raise it to some distance above the keyboard and put my right hand under his wrist, so that the entire weight of his hand rests upon my forefinger. While he still retains the relaxed conditions of his hand allow it to sink gradually, until at first the middle finger touches a white key; then in succession the second and fourth, and finally the thumb and the little finger all rest upon the keyboard. At last the natural pressure of the fingers upon the piano keys will cause their joints to bend until the back of the hand assumes its proper curved position. At all times the hand must be unconstrained and relaxed.

PREPARATION FOR EXERCISE IN TOUCH (Practically all of the exercises in this book may be practiced at a table if the teacher prefers.)

De practiced at a table it the reactier preters.)

After the exercise for position has been practiced sufficiently and the position approved by the teacher attained, the pupil should be able to assume it quickly and accurately. Next let the pupil press down five contiguous keys. The most convenient are those located near the middle of the piano from C to G. In order to keep the keys depressed, most pupils fall into the error of pressing with the hand and wrist as well as with the fingers. This in variably results in strain in connection with the

following exercises. It must be sedulously avoided. The weight of the relaxed arm is quite sufficient to depress the fingers. The arm itself must feel per-

fectly loose at all times.

This is particularly important, as otherwise the touch becomes hard and stiff and the muscles soon become fatigued. In order to draw the attention of the learner to the sensation of a loose wrist I have him place his hand on the keys in the playing position, but without pressing them down. Then I take his wrist between my thumb and forefinger and move it gently up and down, at first only a trifle, and directing him to keep the prescribed position of the fingers. The hand, as well as the forearm, must follow this movement in perfect freedom, with no assistance upon the part of the pupil; the elbow remains steady. This practice must be kept up until the wrist is thoroughly loose and independent, while the position of the hand and fingers is not disturbed, and it should be repeated in every lesson of this first series. In the practice of all exercises this action.

The following cut shows the position of the right looseness must be retained throughout, and whenever compromised in the least, should be immeever compromised in the least, should be imme-

EXERCISE FOR TOUCH I. RAISING AND LOWERING THE FINGERS.

The following model is for the teacher's assist-It indicates in notation how the Exercise for Touch I should be played:



second finger. When other playing fingers are used the chord to be sustained changes accordingly. The following shows the notes sustained when the left hand is used

Sustain Play the Quarter notes.

It is best to commence with the second finger, since it is the easiest finger to use in a stroke. When the teacher says "One," the pupil raises the finger at once from the metacarpal joint (the joint connecting the finger with the hand) as high as possible without changing the position of the hand, least somewhat higher than the height of the



CORRECT POSITION FOR THE SECOND FINGER WHEN RAISED. IN THIS ILLUSTRATION THE THUMB IS HELD AT ONE SIDE TO SHOW FINCER POSITION MORE CLEARLY,

The other two joints, during and after this movement, remain perfectly quiet, neither stretched out nor drawn together, two faults which appear with every beginner and which must always be corrected. In this position the finger remains immovable, until at "Two" the raised finger falls quickly on the piano key with the fleshy end, not with the nai!, and with sufficient force to produce a moderately strong tone. This is done often with each finger to secure a certain correctness, at least ten times, and in the fol-lowing order: 2, 3, 4, 1. The teacher may separate his counts by a long or by a short interval according to discretion; the fingers not engaged hold down their respective piano keys.

The greatest difficulty is caused by the fourth finger. Generally speaking, the beginner can hardly lift this finger from the piano key; it must, therefore, receive double the practice given to the other fingers until it can rise at least as high as the nail of the adjoining fingers without being straightened. The nails of the four fingers should not be seen, otherwise the position is incorrect. The thumb requires especial attention; it must rise from its root without striking against the second finger, and make its stroke with its fleshy side. In doing this the hand must not interfere in the least; neither should the metacarpal joint of the second finger protrude. which is a frequent fault.

Both the teacher and the pupil must carefully observe the following points:

1. That the finger in rising and falling should always take the same course; that the only movement is in the metacarpal joint, and that the key is struck exactly in the middle

2. That the finger should execute every movement quickly and with energy, but that it should be perfectly quiet before and after every stroke. There should be a perceptible pause after each

3. That the correct position of all other parts

With weak or over-stiff muscles the teacher win find it advisable at the start to hold the pupil's hand in his own, in order to direct the attention to his fingers until the latter is able to control them by his own will power. To this end let the teacher take the right hand of the pupil, placing the thumb of his own right hand under the learner's wrist and letting his other fingers rest on the back of the child's hand, thus keeping the metacarpal joints in the proper position.

In order to show him the necessity of this unaccustomed position of the metacarpa! joints, which is the chief difficulty in his practice, have him place his hand loosely in the correct position at the keyboard. Then let the teacher press de n the metacarpal joint of the middle finger w one hand while with the other he lifts the finger the middle joint high in the air and suddenly le it drop on the piano key. Do this several tin and with other fingers, until the pupil notes the the finger and the strength with which let the teacher put his forefinger un the same metacarpal joint, so that it stands ou in a faulty manner, and let the finger drop similar! The pupil will immediately notice the weak, ineff tive stroke which barely touches the key, not to mak of producing a tone.

To help him in raising the fourth and fth fingers have him press down five fingers togo icr. Then let the teacher take the finger he desire between two of his own fingers and causing it to go through with the pretwelve times in succession, slowly and but without strain. Immediately after t must carry through the same procedure generally an improvement will be perconed, which will go far in encouraging him in his o Also let the teacher hold down four or on the keys while he goes through w the precribed action with one finger,

At the end of the first lesson go over ning exercises in Part I as long as time all allow. for it is essential that the pupil show learn to execute them with as much accuracy otherwise faults will readily creep in wh he prac-

ORDER OF PRACTICE.

1. Exercise for touch with each sin (always slow), 2. Explaining the nature of the piano.

3. Study of the musical alphabet, for ard and

4. Study of the names of the keys.

5. Ear training, high and low (with family assistance)

"AS THE TWIG IS BENT."

BY MRS. R. H. HARDING.

"Just as the twig is bent the tree's inclined:
"Tis education forms the common mind."

In these two lines Alexander Pope gave the world

what is probably the best educational epigram ever written. On your walks through the woods in the summer and in the fall you will have fine chances to observe how some of the tallest and stoutest trees assume odd and often distorted shapes. These shapes did not come when the trees had attained their full growth. They date back to the sapling stage, when the forest giant was little more than a twig.

All those who have to do with the musical training of little human twigs should remember this. What seems insignificant is often really very important. For instance, if the little one is permitted perform mechanically it will be a machine-like player all of its life. You have seen the fantastic gardening done by some well-meaning workers by which a tree is trained to look like a dog, a bird, or what not. The gardener seems to be doing everything to prevent the tree assuming its normal shape-This resembles the teaching of many music teachers. The first thing the teacher should do is to consider the natural inclination of the child and then proceed to develop this inclination.

THE ETUDE



(Scene from "Aida"-Aborn Production)

VERDI'S EGYPTIAN OPERA "AÏDA"

GREAT SINGERS IN "AÏDA."



The cast of characters in Aida: Aida (soprano), Amneris (mezzo-soprano), Radames (tenor), Amonasro (baritone), Ramphis (bass), The King (bass), A Messenger (tenor). In addition to this there are a large number of supernumeraries and chorus members, priests, priestesses, ministers, captains, soldiers, officials, Ethiopian slaves, prisoners and populace. Of the singers who took part in

the first productions of the opera at Cairo and at Milan none are known to American readers of the present day. The first production in New York November 26, 1873) included at least three singers who will not be forgotten in America for a long time to come. These were Anna Louise Carey, (Amneris), Italio Campanini (Radames), Victor Maurel (Amonasro). It is interesting to note that at the first American performance the part of Amneris was sung by an American singer. The greatest Radames of modern times is, of course, Caruso, whose voice seems to be peculiarly adapted to certain arias from this opera. The best known musical numbers from the opera are: Ah Celeste Aida, (tenor), O cieli-assurri (soprano), and the famous Aida March, which is considered one of the greatest marches ever written. Louise Homer and Ernestine Schumann-Heink are probably the most famous singers of modern times in the difficult rôle of Amneris.

Verdi was accused of imitating Wagner in the opera, but impartial observers discover great originality in the work. It makes far greater demands upon the singer than any of Verdi's earlier works.

THE STORY OF "AIDA."

PLACE: Egypt in time of the Pharaohs. Act I. Palace of the King of Memphis. Aida, daughter of Amonasro, King of the Egyptians, is held a slave. Aida loves a young warrior, Radames, who in turn is loved by Amneris, daughter of the King of Egypt. Radames is chosen commander of the Egyptian army. News of the advancing army of Amonasro is received, and in a closing scene Radames is installed with great ceremony.

'Act II. Amneris' room. Amneris forces Aida to reveal her love for Radames. In the second scene Radames returns triumphant with Amonasro as a captive. The triumphal march is one of the most spectacular scenes in opera. Aïda recognizes her father. The King of Egypt astonishes everybody by declaring that Radames shall marry Amneris.

Act III. Temple of Isis on the banks of the Nile. Aïda's father forces her to make Radames betray the position of the Egyptian army. Anueris learns of this treachery and Radames is taken prisoner.

Aida flees with Amonasro.

Act IV. Hall in the Temple of Justice. Amneris offers to buy Radames' pardon for his love. He refuses and is condemned to be buried alive. In the last scene the stage is divided into two portions. The lower portion shows the vault in which Radames is immured. The upper portion shows the brilliant and gorgeous Temple of Vulcan. Aida, repentant, joins Radames in the tomb to die with him. Amneris in the temple above is heart-broken with despair and falls; fainting upon the stone slab which seals the fate, of the lovers. The remarkable double stage setting, the first of its kind, is said to have been the product of Verdi's own originality. The whole opera is one of the most spectacular works for the

The libretto of the opera is much stronger than the earlier librettos to which Verdi wrote the music.

HOW VERDI WROTE "AIDA."

One of the most important and exciting periods in modern Egypt was that which may be best located by the comple tion of the Suez Canal in 1871. The land of the Rameses and the Pharaohs was coming to a new life, The Khedive Ismail Pacha sired above all things to be considered progressive, consequently he endeavored to induce the fifty-seven-year old Verdi to write the music for a grand opera to be pro-



VERDI.

duced at the newly-opened opera house in Cairo. Verdi felt the weight of approaching years and did not think that it would be desirable to commence a new work. In fact, he considered his career as a composer closed. Consequently he made what he considered an exorbitant price, \$20,000, or \$30,000 if he conducted the first performance. To his surprise the Khedive accepted this price, and Verdi set to work upon this work, little thinking that it was to be the threshold of a new musical development which was to preserve him from being ranked with Bellini and Donizetti. The opera was first produced December 24, 1871, before one of the oddest mixtures of the people of the Occident and of the Orient ever seen in an opera house. The opera was an immense success and is still such an excellent "drawing card" that a great spectacular special production will be sent upon the road next year.

Verdi wrote in all thirty operas. His other musical works, with the exception of the Requiem, are practically unknown. His most popular opera is Il Trovatore, although this ranks considerably below Aida in musicianship.

IN SPITE OF EVERYTHING

BY JO-SHIPLEY WATSON

AFTER one has prepared himself to teach rudiments, technic, style, finish and all the expected things that lesson-giving requires, come the innumerable unexpected happenings that are never set down in the instruction book. These are forever coming up to perplex the ambitious and conscientious teacher.

To prepare for the unexpected is difficult and takes time; two things we must learn speedily, and they are not easily mastered.

First: Learn not to be taken by surprise. Second: Never allow yourself to be put out of humor. There's Mary, you have trained her patiently, she can play well, she shows your work, and at your closing recital you have given her an im portant place on the program. The day of the recital comes and in the morning she telephones that she has a headache and cannot play. You long to scream and shout over the wire, but what's the use? She will only say "What?" "What did you say?" or 'No, I can't possibly!" Do not shout and scream and plead with her, for she is not worth the important place you have given her. She lacks the great essential to all success-stability. Do not insist, but drop Mary out of your list and make the recital live without her

Perhaps in your town, as in mine, there is a big college or State Normal, which some of your best pupils attend. At Christmas, at Easter, on May Day the schools arrange cantatas and plays for the children. Your pupils, being pretty and attractive, are "in it" as May Queen or Bo-Peep. For weeks they practice and drill their parts. They are completely worn out and come to their lessons without practice and with minds preoccupied. You long togo to the parents and remonstrate; but what's the ise? The Normal is the biggest thing in town, and to have Mildred be May Queen means more to the mother than for her to know the best music that ever existed. The drilling will go on year after year and you cannot change it. Adjust yourself, buy interest of the Normal, the pride of your town. You are very small and the school is very big. so it is better to cooperate than to fight the inevitable.

After the cantatas and plays come the benefit circuses and operettas and Sorority dances. The young ladies of your class take part in these, and the course of study you have outlined for them is broken, and half you planned for is lost through interruptions. Finally you appeal to some of the older ones, you try to tell them what music will mean to them later on, what comfort it brings and what pleasure it gives to others; you try to make them see that circuses, operettas and Sorority dances are for the moment only. They are bored and think you are "preaching."

You can reach them in only one way, and that takes time. By your own devotion and enthusiasm you may be able to hold these girls, more often you are not; but, in any case, try, and do not appear offended and hurt when they seem irresponsive. If you can, go to the circus or operetta, praise them if they deserve it; but keep right on making your music and yourself indispensable to the community.

After cantatas and circuses comes the Boy and Girl Scout Movement. This seems the worst intererence, because it is the newest, perhaps, and all the "tramps" and scouting is done on Saturday, your busiest day. Every pupil is topsy-turvy with excitement and longs to get through his lesson as soon as possible. After a few Saturdays some drop their possible. After a few saturarys some dop then music entirely, and the great gap in your morning schedule yawns in your face. What can you do? Meet it some way. Form a party of Musical Scouts, and, instead of tramping through the woods and cooking bacon on a stick, tramp and take along some sheets of ruled music paper and pencil. Let each scout try to put down, in musical notation, what he hears the birds sing. Then tramp back and play these things on the piano. This scout party may go on farther than your yard or to the edge of town and still learn something valuable about music.

To fret over conditions is useless. Keep your mind fresh and act. Try always to find out new ways of doing old things. Tell a good story once in a while and experiment. Resolve not to show your disappointment or resentment,

THE ETUDE

A REMARKABLE MUSICAL FRIENDSHIP.

BY ALLAN EASTMAN.

PROBABLY the most enthusiastic friendship in musical history was that of Haydn and Mozart. Not even the tie of marriage which made Liszt the father-inlaw of Wagner was as strong as the tie of friendship which held Mozart and Haydn together. They first met in 1781 at Vienna, Mozart, although twenty-four years younger than Haydn, was quite as well known. His tours as a prodigy had amazed all Europe. Consequently, when he went to Vienna he was hailed as one of the greatest masters of his time. Haydn was then forty-six and Mozart twentytwo, or less than half the age of the great Croatian macter



MOZART'S LAST FAREWELL TO HAVEN

It is a notable fact that the greatest works of both composers was done after this meeting. The freshness and vigor of Mozart had the effect of putting an entirely new spirit in the works of Haydn, and the skill of the latter had the effect of making the works of Mozart more finished. Although Mozart was ostensibly the pupil of Haydn, it is difficult to determine which composer had the most beneficial effect upon the other.

From 1781 until Mozart's death, ten years later, both were fast friends. Haydn assumed a kind of fatherly protectorate over Mozart and often referred to him as his son. Unfortunately, they were compelled to live in different cities much of the time and could not see so much of each other personally as they might have done if both had lived in Vienna entire period.

In 1790 Haydn was persuaded, much against his will, to make a trip to London to conduct some of his works. Mozart was constantly at his side in Vienna to cheer up his old master, who dreaded the lengthy trip. Finally the time for the parting came. Haydn grasped his young friend's hand, and, as though a presentiment came over him, he said: "I know that I shall never see you again." His idea doubtless was that he would never live to return to Vienna. He little thought that Mozart would be the one to go upon a far longer voyage, the voyage that never ends. Mozart died during the next winter

It is said that Haydn was as depressed over the loss of Mozart as he would have been over a son, The writer of the article is engaged upon the closing paragraph in a room in a large studio building. Just as he is writing it the sounds of "With Verdure" such trifling things.

Clad." from Haydn's "Creation," prophetically flow in from another studio, while at the same time the strains of a Mozart sonata are heard coming from another part of the building. Nearly a century and a quarter has passed since Mozart and Haydn me and yet their music mingles here to-day in the hear of a great throbbing commercial city in up-to-date America. What better evidence could we want of the vitality of their art.

IOSEF PISCHNA

The renowned writer of Technical Exercises

THE strong endorsement which the Pischna exer cises have received from virtuosos and the wide use which has come to Der Kleine Pischna ("The Little Pischna," a set of remarkably fine sy technical exercises written by Wolff, a pupil of led to innumerable inquiries regarding the identity of Pischna, To all these inquiries To in the past been compelled to displa a somewhat compromising ignorance. Pischna is on mentioned in any of the standard biographical not even in the very latest. For some ETUDE endeavored to secure informati the identity of the technical writer tracted so much attention. The Euro they were all in ignorance of his life outside of his published works. Finally appealed to Royal Professor Herman l'er, of the Köenigliche Musikschule of Wurzbur the most renowned living German musical history. Professor Ritter infoso far as he knew, no printed biograph was in existence, but with true German oughness which rehe immediately started an investigation sulted in what we are pleased to proreaders as the first printed biograph Pischna.

Josef Pischna was born at Lang Lhot in 1826. In 1847 he graduated from the servatory at Prague as an oboe player. as in all Continental schools, he was study piano in addition to the orchestral He also had the thorough training counterpoint, musical history, etc., wl manded before the student is permitted Consequently, although he lost his ide orchestras in which he performed, he w very able and well trained musician. From Prague he went to Odessa, Russia, and became the con-ductor of a military band. Thence he staved to Moscow, where he became Professor of the endowed institute for young ladies of noble birth. There he remained for thirty-five years, teaching piano practically all of this time. It was there that he had an opportunity to try his technical exercises. Working carefully and slowly, he soon produced results which attracted wide attention. In 1884 Pischna retired upon a pension from the Russian government. Thereafter he lived in Prague. taking a few private pupils. He died October 19, 1896. Pischna's name in Bohemian was Pizny.

BRAHMS' QUICK WIT.

THE latest work upon the life of Johannes Brahms, A. Fuller-Maitland, brings to view several characteristic traits of the great composer. One o these was his sense of humor, and it will be inter esting for some of those who have regarded many of the works of Brahms as "dull," "muddy" or "leader" to the second of the works of Brahms as "dull," "muddy" or "leader" to the second of the works of Brahms as "dull," "muddy" or "leader" to the second of the works of Brahms as "dull," "muddy" or "leader" to the works of Brahms as "dull," "which w "leaden" to read of his quick wit. One quick retort will surely go down in musical history. A landlord of a restaurant in Vienna was asked to produce his best wine for some friends whom Brahms took to dine there. When the landlord served the wine h said, with the hope of flattering Brahms. "Here is wine that surpasses all others as much as the music

wine that surpasses all others as much as the house of Brahms surpasses that of all other masters."
"Well, then," replied Brahms, "take it away and bring us a bottle of Bach."

Brahms did not like the opera form and never wrote an opera. He was, however, very fond of the opera Carmen. Once he injured the feeling of Herman Fourth. mann Goetz, the composer of The Taming of Shrew, by asking him why he amused himself with

HOW TO SECURE A LEGATO-TOUCH.

From "Letters from a Musician to His Nephew."

By E. M. BOWMAN.

Entron's Norm.—We have already told our readers of the most are purpose in writing "Letters from a Musician to the Norma's purpose in writing "Letters from a Musician of the Norma's how be an addressed these unique messages to an imaginary boy (that boy bring the readers of was in his yout failing into the most common musical part of the property o

You are now to learn alternate movements with a pair of fingers, one downward and the other upward pair of ingers, one downward and the same time, one of them striking a key and the other lifting to prepare to strike. Here looms up before you, my little man, the beginning of what is known as the legato-touch. It is the cornerstone of good piano playing. Without this foundation you can never become an artistic pianist. With it, together with other gifts and powers, you may, and I think you will, become a fine player. By and by, when you know more about playing than you now do, I will go into this matter fully and will show you just why the legato-touch is so important, and why it is positively necessary for you to master it. You and your parents, for the present, must take my word for it, while you give your best efforts toward learning it. In order to convince you that I am not making too much fuss about this touch I must tell you that for many years I had great difficulty in teaching it to my pupils. I knew that it was highly important for them to master it, and I always persevered until they had done so.

AN INTERESTING INVESTIGATION.

I had observed that pupils who had not gained that touch would advance just about so far in their playing, and then seem to stop making further progress. There they would stick, like a boy floundering in a Vermont snowdrift. I became anxious to know if other teachers were having the same experience. wrote to between three and four hundred of the leading teachers, scattered all over the country, asking them to favor me with an answer to a certain list of questions which I sent to them.

The questions were mainly about the value that should be placed on the legato-touch, and what proportion of their pupils had this touch before coming to these leading teachers in New York, Boston, Philadelphia, Chicago, Cincinnati, St. Louis, Denver, San Francisco, and many other cities, as well as in colleges and schools where advanced piano as in colleges and schools where advances purpose students were taught. Every one of these teachers—and the list included all or most of the great musical names at that time in the United Statesagreed on the vital necessity to pianists of their having a good legato-touch. They also said that comparatively few pupils had that touch at the time of their coming to them for lessons.

I still have these hundreds of letters in reply to my questions, and they show that only about five in every hundred pupils had been taught this touch in the beginning, as they should have been-the touch which, in order to become a superior or even passably good pianist, one must positively possess! Many of the letters said something like this: fore I can do any good work with a pupil who cannot play legato, I am obliged to break up his (or her) old, bad habits and begin at the foundation to form a legato-touch."

Dr. William Mason, one of the most eminent and experienced among American teachers during the last half century, a teacher, too, who had a better grade of pupils than most of us, said in his reply: I very rarely have a pupil come to me for lessons who has a good legato. It is often very difficult to reform the touch of such pupils. They come to me with the idea that they are to receive so-called

finishing lessons, and therefore do not enjoy being informed that they have a bad touch and do not play legato. Sometimes it is I who get the 'finishing' instead of the pupil.'

SOMETHING ALL PUPILS NEED.

If I had the space I could give you pages of their interesting remarks and opinions on this subject. I have told you enough, however, to make you careful to do your very best to master the legato-touch. trust that Miss Proctor not only has a good command of this touch, but that she will be able to teach it to you. If she does not talk much about it or appear very anxious to have you acquire it you can be fairly sure either that she does not know much about it herself or that you are a wonderful freak of nature. I say this, for I have never met the piano pupil who did not need to be taught this touch, nor have I ever taught it to one who did not give me the opportunity to fully earn the money paid me for my

Before you begin the finger movements in playing legato I wish to have you get a good idea of the meaning or tone-effect that we call legato. It means so to join two or more different tones that there shall be no break between them. Ask Miss Proctor to sing a few tones legato. While she sings, you should notice that the tones are connected one to another; that there is no break in the sound when her voice goes from one tone to another. This is marble time for boys, is it not? Well, take a lot of your marbles and lay them in a row, as if in a little groove or trough, so that each one will touch the next one to it. The shape or outline of each marble quite distinct, but each marble is connected by just the smallest possible spot-a mere pin point-to the next one, and that one to the next, and so on to the end of the line. This is a good illustration of a plain legato or so-called passage legato. Each tone should be distinct and perfect in outline, but each tone should be connected to the one before it and to the one after it by the tiniest thread of sound, exactly as the marbles are connected by touching each

Think of this binding effect now as you practice the two-finger movements. Take your place at the piano in proper position. By an arm-movement place the first finger (thumb) of the right hand on the keyboard and play alternately the first and sec-ond fingers, as in a slow trill.

I suppose that during the time you have been practicing the exercises up to this point you have also been learning the names of the keys on the keyboard and the corresponding names of the lines and spaces on the staff. Also, that different shaped signs, called notes and rests, are placed on the staff, so that you may know what tone on the piano is to he sounded just how long it is to sound and how long the pauses are to be where the rests are placed. You are to learn all about these signs, but for the present it will be better not to try to play by note, but by figures.

A PRACTICAL LEGATO EXERCISE.

In doing this, in the exercises to follow, the figures 1, 2, 3, 4, 5 will refer to the fingers from the thumb to the fifth. Practice from memory the following exercise. The first tone in the exercise is to be played with an arm-movement. Also where a finger is to be repeated, the arm-movement is to be used, the same as with the first tone. All the other tones are to be played with a finger-movement. Here are two kinds of "touch," one with the fingers, the other with the arm. These two kinds will be all that you will really need for several months. With the finger-touch you will be able to play legato. With the arm-touch you can properly begin a phrase or

repeat a tone or resume playing after a pause called

Playing legato will be the most important thing for you to do during the first year of piano study. That touch must be mastered prior to any of the different forms of detached or so-called staccatotouch. The staccato-touch should not be attempted until the legato-touch has been thoroughly mastered and has become a "habit." If Miss Proctor shows you anything about staccato and asks you to play with that touch, kindly tell her that your Uncle Edward has requested you not to use any kind of staccato-touch until the habit of legato shall have been so thoroughly established that playing staccato will not break into the legato habit in the least. From my giving you such positive directions to play only legato until the legato habit is formed, you will perhaps "guess," like a Vermont Yankee boy, that I have had, as a teacher, enough trouble to make me wisely cautious about trying to teach at the same time wisely cautious about trying to teach a the two kinds of touch which are directly contrary to each other. Undue haste to learn and to use the staccato-touch has ruined many a legato-touch which was in a hopeful process of formation. For two pas-senger trains to meet and try to pass each other on the same track is poor business!



Miss Proctor, so that she may quite understand what I wish. If you can read it all right. If not, she will tell you just how to practice the exercise from the figures given first. Metronome at 60, play one note to a beat.

Practice with each hand separately, memorize and

then play from memory only. The left hand should play two octaves lower than the right hand.

Notes marked (*) are to be played with armaction; all other notes with knuckle-action, vertical action and finger-tip.

PLAY EXERCISES FROM MEMORY.

My reason for directing you to play only from memory is that you may be able to watch closely the position of arm, hand and fingers, keep the wrist pliant and move the fingers accurately and properly. Beginners cannot at one and the same time read the notes, the fingering, keep time with the metronome and remember the points about position and action. Besides this, the position, action and pliant condition of the playing machine are, at this time, of very great importance, for you are now laying the foundations of your future touch and technic. Reading notes and playing them on the piano, compared to the importance of forming your touch and technic, at present, is of no consequence whatever. Hence, keep your eye on the fingers. Just now, now you make the sound is all-important. Just now, which sounds you make or now Long the sounds are is of slight importance!

Good-bye till to-morrow!

UNCLE EDWARD.

TEACHERS often fail to realize that technic is best taught as a separate study. Plaidy was one of the first to discover this. At the outstart of his career Plaidy was a violinist. Later he decided to become a pianist and sought the shortest mean to his desired end. This resulted in his technical studies. At the Leipsic conservatory, where he taught for twenty-two years, his principal work was teaching technic to pupils who needed his special attention,

SYSTEMATISE YOUR OCTAVE STUDY.

E. R. KROEGER.

IT seems to the writer that if there is any feature in piano instruction wherein a lack of judgment characterises a number of pianoforte teachers it is in regard to octave playing. "One must be able to walk before he can run," and yet pieces containing difficult octave passages are frequently given students who possess but an elementary technic in single note passages. It is a rare thing to find even advanced students who have been taken systematically through a course in octaves

Many a pupil has been given Kullak's second book of octave studies before he has had the first. Now, this second book is a most excellent thing, although there is a wide divergence between the first and last studies in difficulty of execution. But Kullak (a really great authority in regard to octave playing) intended that before it was adopted as a part of the regular course of study the first book should be carefully and diligently practiced. The liberation of the wrist has to be given the utmost care, and there are exercises especially adapted for this pur-

OCTAVE SCALES

Scale and arpeggio practice are essential in order to secure certainty and speed. The employment of the third, fourth and fifth fingers requires a special schooling, so that when emergencies arise in pieces they can be utilized readily and accurately The matter of a proper position of the hand and the correct angle of the unused fingers ought not to be left to chance. But it is a fact that many teachers give pupils octave work without instructing them in these particulars. The result is that they play with rigid wrists; with the fifth fingers on black notes in scale passages, and with the intermediate fingers outstretched stiffly. They draw upon the upper arms, the shoulders, and even the back for muscular aid when it is absolutely unnecessary. They look as if they were battling with the piano instead of playing it.

GODOWSKY'S MASTERLY OCTAVES.

To watch a master like Godowsky play octaves is an education in itself. The extraordinary facility with which his hands fall immediately into any required position; the absolute relaxation of such muscles as are not needed for actual work; the apparent absence of effort-these are model points for the student to follow. But they were gained a minutely critical analysis of the details which led to such results. This phenomenal virtuosity was attained by an almost incredible patience, had long since ceased to read musical criticisms in perseverance and intelligence which conquered step by step every point until the goal was attained.

Good octave playing is a most necessary department of piano playing. There are very few pieces in the fourth grade and beyond which contain no octaves. The great compositions of Beethoven, Schumann, Brahms, Chopin, Henselt and Liszt are of octave passages. To master these, octave technic should be as much a matter of systematic study as any other feature of piano practice. The Kullak Octave School is by common consent given first place in this direction. The first book contains the preparatory work; the second, seven special studies; the third, a number of selected passages by famous composers,

CZERNY'S OCTAVE STUDIES.

Czerny's Octave Studies are of course excellent. One etude from Czerny's Opus 740 has been used by the celebrated pianist, Lhevinne, as an encore number with dazzling effect. One of our best American composers, Carl A. Preyer, has written some octave etudes as beautiful as they are valuable. J. H. Rogers has also written some very artistic and beneficial octave studies. There are, of course, many

The point the writer wishes to make is that octave teaching should not be desultory or haphazard, but that it ought to be as methodical as anything else. In this way pupils are able to fulfill the requirements of advanced compositions instead of giving the impression that when they are playing octaves they are struggling with apparently insurmountable diffi-

THE ETUDE

THE CLOSING OF A GREAT CAREER-GUSTAV MAHLER.



THE death of Gustav Mahler, on May 18, in Vienna, was a shock to the entire musical world. A biography of this great composer-director was given in the May issue of The Etude in connection with what was doubtless his last statement of musical consequence. The ETUDE had little idea that it was to have the melancholy honor of publishing the swan song" of this famous master. He was very averse to being interviewed, contending that an interview would be construed as an attempt to push himself forward, or as a bid for publicity. He was quite willing to give our readers the benefit of his opinions, but his genuine modesty and retiring disosition was almost pathetic, as he dreaded the limelight, and desired to be known only through his work as a conductor and as a composer.

In addressing our representative he said that he the papers. He claimed that they annoyed him quite as much when they were good as when they were bad. This general animosity to the critic made many enemies for him, and some did not hesitate to express themselves very freely over his work. Accustomed by long years of service in Europe to expect a kind of military obedience to all of his commands, his path in America was by no means an easy one. Nevertheless, he produced results in opera and in concert with the New York Phil-

harmonic that will long be remembered.

Mahler was a kind of human dynamo with hardly flesh and blood enough to conceal the coils and magnets. For many years he had been nervous to the point of explosiveness. His memory, training and natural ability as a conductor were nothing short of marvelous. In his attire he was simple to the point of being ascetic In fact, when his slender little body, with its distinctive individuality, came between the orchestra and the audience the audience was at once impressed that the man was a real master-such a master as one might have expected to see walking in the streets of Leipsic or Vienna hundred years ago. Although receiving the highest salary ever paid to a conductor in America or in any other country, Mahler gave no indication of being mercenary. His salary came to him because he was the one man in the world who could command it

In his interview for THE ETUDE Mahler laid great stress upon the importance of the folk-song in early musical education. He told our representative that while the melodies he employed and the themes he while the includes a constant was red an used were quite original, he felt his mind wandering brown, while he had a high color,

back to the old Bohemian folk-songs he heard when he was a boy. Mahier was inclined to look with disdain upon the assistance he had received from his teachers, and claimed that those who would compose must learn to depend upon themselves, Although he had been a pupil of as famous a master as Bruckner, he waived aside the fact of having such a training and claimed that he had been obliged to work out his own musical salvation.

As a composer Mahler will be known principally through his eight symphonies He has also composed a few choral works of significance, including Das Klagende Lied. The two operatic works with which he is credited by the Grove dictionary we know, upon the composer's own authority, to be merely sketches or outlines which he never had the time to develop as he desired. The nature of his works makes it unlikely that he will become well known to the public of the future as a composer. A symphony, particularly a Mahler symphony, demands a large body of men to give it a ton. existence. Mahler wrote practically nothing in the smaller forms by which he will be remembered. His orchestral effects were startling and contrived with great ingenuity. His intimate knowledge of the possibilities of the orchestra gave his musical ideas a kind of fluency of expression which mabled him to employ many effects which others would have found it extremely difficult to secure. He was invariably ranked with Strauss and Reger as one of the greatest composers of our time.

PERSONAL CHARACTERISTICS OF GREAT COMPOSERS

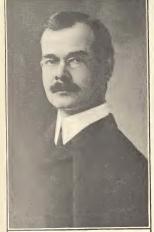
BY FREDERIC S. LAW.

In the Politisch-Anthropologische Revue Otto I user gives a great many interesting particulars converning the outward appearance of German musicians which he founds upon portraits from life is sted by contemporaneous artists.

His judgment of Schubert is based upon a letch by Moritz von Schwind. Schubert's hair was with a reddish tinge, his eyes were gray, his plexion was remarkably delicate and rather the shape of his skull indicates a racial origin the Alps. Beethoven's face was perhaps the most like Schubert's, but his hair and eyes decidedly darker. It is worth noting that bee thoven's eyes were said by some of his contest raries to be brown, while by others-and this perhaps more probable-they were declared to blue. No little stress is laid upon the fact that bore a more sympathetic expression than that which generally appears in most of the portraits by which he is judged at the present day. His nose was small and slender, which also does not correspond with the common idea of him. His face was pitted with scars of smallpox, from which he suffered in early life.

Carl Maria von Weber had brown hair and blue eyes, a slender and finely cut face; his nose was large and curved. Robert Schumann had the same color of hair and eyes, but his nose was less prominent. Richard Wagner was a rather dark blonde, but his eyes were light and his complexion was fair, while his head was exceptionally large. Franz Liszt was a born Hungarian, but Hauser considered him in the light of a German; his eyes and hair were similar in color to Wagner's, but his whole appearance was better proportioned. In contrast to him Johannes Brahms was a very light blonde. In Bruckner the bird-like type of face and shrewd, "peasant" expression are the most prominent characteristics. As for Richard Strauss. Hauser considers his Alpine derivation, in part at least, as entirely certain. Bach's features are so well known that he finds no need of going into particulars about them. His whole ap-pearance indicates Northern descent, especially the pearance indicates Northern descent, especially the gleaming eye. Handel was also blue-eyed and fair, and one of the handsomest men among great composers. Gluck was as well purely Northern in appearance and posterity has an excellent idea of him from the fine portrait in the Vienna Muscum. Mozart, whose father wandered from South Germany Austria, was also Northern in appearance. Haydn, on the contrary, was a thorough Austrian in his looks; his hair was red and his eyes were

The Etude Gallery of Musical Celebrities



Ernest R. Kroeger



Hugh Archbald Clarke





William Wallace Gilchrist



Raymond Huntington Woodman



Albert Ross Parsons

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Carbett, and the plan of cutting out the pitters and mounting them in book has been followed by thousands of delay dudents and teachers. One hundred and eighty norther borgraphies have already been published. In several cases there have provided readers with information which cannot be obtained in even voluming others. voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

EDWARD MORRIS BOWMAN.

Mr. Bowman was born at Barnard, Vt. July 18, 1848. He first studied music in somewhat desultory fashion, but the influence of Dr. William Mason altered all that, and he went through a long and thorough course of study in theory, piano and organ playing, etc. His teachers in America were Dr. Mason (piano) and John P. Morgan (organ and composition). In Germany he studied with Bendel, Rohde, Haupt and Weitzmann; in Paris with Batiste and Guilmant; in London with Macfarren, Bridge and Dr. Turpin. He was actively engaged in organ playing, conducting, teaching, etc., in St. Louis from 1867 to 1887. He then came to Newark, N. J., as organist of the Peddie Memorial Church until 1894. He has held many similar positions in the neighborhood of New York since then. He was one of the founders of the American Guild of Organists, re-organized and directed the Temple choir and orchestra, was professor of music at Vassar from 1891 to 1895, and has acted as conductor and organiser in many successful lines of musical work. As a writer, Mr. Bowman has had much of value to say. The Letters from a Musician to His Nephew now appearing serially in The ETUDE are excellent examples of his work. He has also translated the book on Harmony by his former teacher, Weitzmann. Altogether, Mr. Bowman may be taken as repnusical pedagogy. (The Blude Gallers) musical pedagogy.

HUGH ARCHIBALD CLARKE.

Dr. CLARKE was born near Toronto, Canada, August 15, 1839, and is the son of James Patton C. Clarke, Mus.Doc. (Oxford), a well-known organist and professor of music at the University of Unper Canada, Dr. Hugh Clarke played the organ in church when he was twelve years old. He moved to Philadelphia in 1859, and for twenty-two years was organist at the Second Presbyterian Church. In 1875 he was appointed professor of music at the University of Pennsylvania. He still occupies this position, and has exerted a wide and beneficial influence throughout his long career. His compositions include an oratorio, Jerusalem; but perhaps his best work in this direction is the music to Aristophanes' Acharnians (for which he received the honorary degree of Mus.Doc, from Pennsylvania University) and the music to Euripides' Ithegenia in Tauris. He also has a number of works in all forms in manuscript. He is inclined to regard his pupils as his "best works," however, and both at the University and for twenty-four years at the Broad Street Conservatory he has done incalculable work for music. His text-books on harmony and counterpoint are very popular among all students of these subjects in America, and are works in which Dr. Clarke's ripe scholarship and long experience as a teacher of theory have found admirable scope. He has also compiled a pronouncing dictionary and contributed articles to the standard mu sical magazines. (The Etude Gallery

ERNEST R. KROEGER.

Mr KROEGER was born at St. Louis Mo August 10, 1862. His father was a native of Germany and his mother Eng lish. Until the age of twenty-three must was a secondary consideration, though received a good grounding. All his stu ies have been conducted in America especially in the West, and he has chief been engaged in teaching in his home cir For some time he was director of t College of Music at the Forest Park Un versity for Women. His keen interest all that concerns the welfare of the musteacher and student is shown in the ticles which he has contributed to Til ETUDE and to other magazines from tie to time. Mr Kroeger was president the Music Teachers' National Association 1895-6, and of the Missouri State Mus Teachers' Association, 1897-9. Like me American concert planists, Mr. Kroegel has added to his musical usefulness by gan playing, and is a Fellow of the Ame ican Guild of Organists. As a conduct and composer he has done some ever lent work. He was Master of Program in the Bureau of Music at the St. Lou-Exposition of 1904. His compositions in clude a symphony, a symphonic poer Sardanapalus an overture, Hiawatha based on Indian themes. Ten America Sketches, and an overture inspired b Keat's Endymion. He has written also good deal of chamber music and pieces in smaller forms. His pipe organ piec Adoration, and his piano piece. Little Mas queraders, are good examples of his skill in composing salon music.
(The Elude Galle

ALBERT ROSS PARSONS. Mr. Parsons was born at Sandusky, O.,

September 16, 1847. He studied piano with Robert Denton, of Buffalo, N. Y. at the age of six and first played in concert at eight. Removing to Indianapolis. Ind., in 1857, he studied alone till 1863, at the same time playing in concerts in different parts of the State. From his twelfth to his sixteenth year he played, self-taught, a two-manual organ in church. He studied harmony and composition with Dr. Ritter in New York, 1863-66, and then went to Europe. From 1867 to 1869 he studied with Moscheles, Papperitz, Wenzel and Reinecke at Leip-During 1872-73 he studied with Tausig, Weitzman and Kullak at Berlin, ilso receiving attentions from Wagner, Liszt, Rubinstein and von Bülow. returning to New York in 1874 he became known as a pianist, teacher and organist. He conducted an enthusiastic Wagner propaganda, and was instrumental in having Wagner opera established at the Metropolitan. He has been closely identified with the Music Teachers' Associa-tions, and in 1889 was President of the National Music Teachers' Association. He has composed pieces in smaller forms. of which an excellent specimen will be found in this issue, and has also edited technical and pedagogical works. He has also contributed to the literature of music. As a teacher he is equipped with an experience equalled by few in America, and Mr. Parsons has launched many success-

ful musicians and music teachers upon

the sea of life.

RAYMOND HUNTINGTON WOODMAN.

Mr. WOODMAN was born at Brooklyn, N. Y., January 18, 1861. He first began his career as an organist at St. George's Church, Flushing, L. I., where in his thirteenth year he assisted his father. When eighteen years old he went to Christ Church, Norwich, Conn., for one year, after which he was appointed to his present post at the First Presbyterian Church, Brooklyn. He has brought the music of this church to a pitch of excellence perhaps unexcelled by any other in the country. He studied four years with Dudley Buck, and in 1888 received supplementary instruction from César Franck in Paris. Mr. Woodman is professor of music at the Packer Collegiate Institute, President of the Musical Department and a charter member of the Brooklyn Institute, an excellent private teacher, and director of the Theory Department at the American Institute of Applied Music. He has acted as Warden of the American Guild of Organists, of which he was one of the founders. As a composer Mr. Woodman has been especially successful in the smaller forms, many of his songs, such as A Birthday, An Open Secret, and The Pine, being typical of his marked ability. There are also many excellent anthems of his besides cantatas and partsongs. He has also contributed articles to various musical magazines, and from 1894 to 1897 he was editor of The New York Evangelist. Mr. Woodman's work as a teacher and organist and composer is typical of what is best in modern prac-

WILLIAM WALLACE GILCHRIST.

Dr. GILCHRIST was born at Jersey City. N. J., January 8, 1846. He studied with Dr. Clarke at the University of Pennsylvania and became nationally known as a singer. He was soloist at Holy Trinity Church during the Phillips Brooks regime. After a short time spent in Cincinnati. he returned to Philadelphia in 1873 and took up work as an oratorio singer, etc... and also as choirmaster and conductor of numerous choral organisations. In 1884 he organised two highly successful choral festivals with a chorus of 600 picked voices. At about this time he was choir director at St. Clement's P. E. Church and also a teacher at the Philadelphia Musical Academy. He is the founder of the Mendelssohn Club, and for thirty-five years has been its conductor. His setting of the Forty-sixth Psalm won a \$1,000 prize offered by the Cincinnati Festival Association in 1884, and many other prizes have fallen to his lot. His orchestral works include two symphonies and much chamber music of great worth. His choral works include a setting of the Ninetieth Psalm, Christmas Idyl, Easter Idyl, Prayer and Praise, and The Lamb of God, besides many anthems, part-songs, etc. The Syrens is typical of some excellent women's choruses, and his songs include such popular favorites as Heart's Delight. My Sins! My Sins! My Saviour!, My Highland Lassie, and Oh Wert Thou in the Cauld, Cauld Blast. In 1895 he received the honorary degree of Doctor of Music from the University of Pennsylvania in recognition of his valuable services to music. (The Etude Gallers

OLD LAWS AND NEW IDEAS Important Observations Upon Piano Practice Written Especially for THE ETUDE By DR. OTTO NEITZEL

[This article is the fourth section of Dr. Neitzel's series upon pions practice. The acries communed in the dark issuer, which neits the first of two Drivins we first the start of the most extracted of all times of the most related to the most except of the most retoker, a ketzeuer (fin Grema, Franch, Emplain and other languages), and as a critic the first the first of the most extraction of the most extraction of the most extraction of the present of consideration which considerate with the most article, is well such the personal of considerations violates and teachers who like to keep in bank with the precedition in the most of the present of considerations when the most of the first present present present in the most of the dept.

We have now considered the physical exercises designed to bring the performer's body to the proper condition-a condition in which practice may be undertaken without detriment to the performer's health-and also those keyboard exercises which indicate the most desirable daily material for use with the student.

In these exercises the pupil may have encountered ome difficulty in playing double notes (thirds or ixths). Playing double notes is by no means an easy matter. As Schumann has indicated in his inroductory notes to the Paganini Caprices, double totes should be played at first very slowly, and the greatest possible care should be taken to see that both of the notes forming the chord are played presely together. Unless the ears, as well as the eyes, are extremely attentive every second, the pupil is very likely to be deceived and think that both notes are played together, whereas one note may be played very little before the other note. Every teacher en ounters cases of this kind. The double notes should he played at first in groups of two, then in groups of three. As the speed is increased little inaccuracies the slower tempi for the purpose of insuring

The study of arpeggios extending beyond the ctave is of greatest importance to all those who are preparing for the pianoforte compositions of Chopin. Henselt, Thalberg, Schumann and Liszt. If these arpeggios are not properly studied, so that rain may be avoided, the player may incur pianist's cramp, if not exostosis, or enlargement of the bones. In fact, the player needs to give more careful attention to stretching passages than to any other branch of pianoforte study...

One phase of pianoforte technic is often neglected by teachers and pupils. I refer to the individualization of notes in chord playing. This can be accomplished after extensive practice. What I mean is perhaps best illustrated by the following short extract from Saint-Saëns' Six Etudes. Opus 52, No. 2

It will be noticed in these repeated chords that some noted are printed larger than the others. These notes are to be accented or played louder than the others, To do this successfully demands not only fine muscular work, but the most careful listening. The possession of the ability to accent in this manner only comes with the most advanced technical work. It is more difficult than the achievement of great velocity, but, once possessed, the player is able to give a character and individuality to his playing which would otherwise be unattain-

I would also call attention to the necessity for practice in skips. There must not only be absolute ertainty of aim, but there must also be the surety which comes with confidence. The pupil should practice until he is able to play the most difficult skips, such as those appearing in Liszt's La Campanella, with the eyes closed. Unfortunately, most of the books of studies fail to give adequate work in skips. In this case the teacher must devise special

exercises to fit special cases. Many useful exercises may be changed into skipping exercises. For instance, the Chopin Study, Opus 10, in C minor, may with very little ingenuity he turned into a skipping exercise by playing it in part in octaves.

By this time the reader has had his attention called to the immense amount of material he is obliged to encompass. How can he manage to get all this work in during one day. Only by discontinuing the easier studies and substituting the more difficult ones as he advances.



SPECIAL TECHNICAL STUDIES.

As the pupil progresses he will notice that there are many studies and exercises with which he has especial difficulty. These he should note very carefully and arrange them so that he can give daily attention to these special exercises. In fact, if the student is employing a special book of exercises or technic, he may find it an excellent plan to paste in a sheet of music paper here and there and write down exercises of his own invention, designed to apply especially to his own technical difficulties. At the end of the same book he may make a collection of especially difficult passages from pieces suited for his own personal needs. By following this plan he may actually feel his fingers grow in strength and agility. It is really the only way in which to obtain a genuine mastery of some pieces.

STUDYING INTERPRETATION.

Thus far in this series upon practice we have given our entire attention to the material side of the subject. Now let us give a little attention to the studies which are best adapted to give the student a knowledge of some of those myriad things

pertaining to musical interpretation. There is an old law in pianoforte playing which directs the student to play everything very slowly at first. This is a most excellent law, but, like all good rules it is subject to exception. The rule is, in fact, only partly exact

We should never play any slower than is really necessary to enable us to play the composition with the requisite exactness. To play a passage slower than the speed at which we can play it with abso Inte correctness is a loss of time. To play it quicker might result in blundering. It is quite impossible to give positive rules for the tempo at which certain exercises or pieces should be practiced at first, for the simple reason that many students are more careful, capable and attentive than others.

Some teachers advocate practicing continually with a very heavy touch until the piece is mastered. This also seems a bad plan to me, since it cultivates a heavy touch, and a heavy touch only. We should never forget that our mission is not to hammer the piano, but, rather, to produce a beautiful tone.

TONE BEAUTY ALWAYS ESSENTIAL

Except in the preliminary practice of double thirds and double sixths, we must be extremely careful not to employ too much force at the keyboard. Avoid all hammering of the keys with the fingers. but depend upon a carefully regulated sense of pressure for your effects. There should be something affectionate in the manner with which you press the keys, something akin to the grasp taking the hand of a dear friend. For instance, in taking the hand of some person for whom you have no particular regard you have an entirely different feeling from that which is so evident when you take the hand of a friend, or, perchance, a sweetheart. Think of the Bible words: "Though I speak with the tongues of men and of angels and have not charity. I am become as sounding brass, or a tinkling cymbal."

If you would consecrate yourself to your art you must remember that the keystone of your entire musical structure is a full round tone made glorious by your own sense of the beautiful.

LEGATO THE FOUNDATION OF ALL TOUCH STUDY.

The basis of all good piano playing is the ability to execute a good legato touch. Through the culture of the legato touch the pupil gains that sense of position by means of which he knows just where each piano key may be found without looking at the keyboard. Legato should thus be the predecessor of staccato, and as the pupil develops security and exactness in play, the staccato touch may be introduced. The break between the notes must be very short at first, but it may grow longer as the pupil progresses. In legato playing, press the fingers on the keys just as you would in attaching a stamp to a letter. In staccato playing let them fly up from the piano keys after the stroke just as if you had touched a hot iron.

The pupil who would advance must not confine himself to a monotonous round of exercises. Nothing could be more deadening to the ambition. By means of rhythmic changes he will be able to make a pleasing variety in his work. He may also resort to the gradation of tone quantity from pianissimo to fortissimo. He should also practice crescendo and decrescendo, as well as left-hand crescendo, right hand decrescendo, and vice versa.

The same principles should be applied to scale playing. A scale form rarely seen in books, but one which presents many desirable features, is the following: Play with both hands, starting the scale with the lowest keynotes in the bass. Play ascending two octaves in parallel motion, then play two octaves in contrary motion, then ascend two more octaves in parallel motion; then reverse this by descending two octaves in parallel motion, then two octaves in contrary motion, finally returning by means of two octaves in parallel motion. This form covers the entire keyboard and gives exercise in all possible positions. Exercising the scale for two octaves in the center of the keyboard is entirely insufficient. A similar plan may be tried with twooctave arpeggios

The pupil should try to cultivate an individual tone quality. What do I mean by this? I mean that every one has a tone quality which is as dis-tinctive as his facial features. He should seek to cultivate this tone quality, not to annihilate it. Just at this time the inventors of a new piano method

are seeking to prove that the only variation in tone upon the piano is due to gradations of force. Some piano makers are endorsing this opinion. Notwithstanding this, most pianists have a tone quality which is quite readily distinguishable. Rubinstein, for instance, had a broad, full-tone quality which one would find difficult to forget. Other pianists would give almost anything if they could hide their sharp, harsh tone quality. The gentlemen of the new and wonderful methods claim that the only modifications of touch we note in the playing of strongly individual pianists are due to mental suggestion. That is, we are told that we imagine these distinguishing traits-that they do not really exist This may be so, but, judging from the same standpoint, is not the whole art an illusion? An illusion which charms? Away, then, with drumming! Let real beauty be our aim.

STUDYING A NEW PIECE.

A conspicuous fault in musical educational institutions in all parts of the world is that they teach how to play and how to sing, but do not teach how to study. The general level of music study could be greatly raised if the pupil was compelled to spend at least one in every four practice periods with the teacher. Too much stress is laid upon practice and too little upon instruction.

Let us sketch out a good plan of study as applied to a new piece. The pupil should first play over the new piece, regardless of mistakes, so that he may get a fair general idea of the nature of the composition. Then he should commence to play the piece at so slow a rate of speed that mistakes cannot occur. (See directions given above regarding speed.) This process is kept up until the pupil reaches a passage of such difficulty that it becomes necessary for him to play it separately. This he does until he can master the passage with both hands together. The speed should then be increased very gradually until the piece can be played at the desired tempo.

Many difficulties can only be overcome after months of study. Have patience, Depend upon your natural resources to secure results. Play the difficult passage faithfully every day, and that which seemed altogether impossible becomes a trifle. You must not make your fingers merely your slaves. They must be like dearly beloved children who have been taught to obey your will with affection as well as promptness.

Never be satisfied with half-finished results. If you fail to complete a passage to-day because you are fatigued, do not fail to take up that same passage on the following day. Advance inch by inch, foot by foot, until you become your own master. In this way you will save much time and spare yourself many tedious hours of practice.

Some well-known pianists in the past have had a rule: "Technic first, soul afterward." The rule really ought to be: "Technic, but never without If all of our technic is not guided by an artistic spirit we shall find ourselves without the pale of musical success, cold and hungry for real artistic results

is far better to lack in technic than to lack in the right artistic spirit. The best way is to consider both technic and expression at the same time. Therefore, play with attention and good taste even when playing technical excreises

SOME TIME-SAVING IDEAS IN PRACTICE.

In all practice the members not employed should invariably be kept quiet. Move only the fingers of hands actually engaged in playing. Do not make one single unnecessary motion.

To obtain poise in playing, the old idea of placing coins or little disks of cork on the back of the hand is excellent. This avoids any superfluous motions or any so-called "lost motions." The late able piano teacher, Ehrlich, even went so far as to recommend placing a handkerchief hetween the elbow and the side of the body in such a way that it was necessary to keep the elbow pressed against the side in order to retain the handkerchief in position. This is extremely fatiguing, and, if tried at al!, it should be continued for but a comparatively few minutes at

An excellent method of fixing a difficult passage in the mind is to play it in a neighboring key. If the pupil has not mastered the art of transposition missioned to write a march for the Centennial Exhihe is neglecting one of the most illuminating factors bition at Philadelphia, for which he was paid \$5000 in musical education. Playing a piece in a new and

subject. At any rate, it affords a variety which is refreshing after one has been accustomed to one key.

Some pupils have difficulty in keeping the body in repose during practice. They realise that the incessant bobbing about which the caricaturists of other days tells us was characteristic of the famous piano virtuosos has now been ridiculed out of existence. I have often gone the extreme of advising some of my pupils to try to cultivate bodily repose by advising them to place a small weight upon the crown of the head while practicing. Once I had a charming little Russian girl as a pupil. She had long braids of luxurious black hair, and as she played she had the bad habit of bobbing her little head about until the braids fairly danced like marionets. Suddenly I fell upon the idea of fastening her braids to the back of the piano chair. This I did, and she was soon cured of her restlessness and affectation at the keyboard

The discussion of this phase of musical art is well nigh endless; in fact, it is almost as inexhaustible as art itself. At the end all that we have sought may be expressed in the two words:

Know thyself. Serve only the beautiful.

THE MUSICIANS' SUMMERTIME

SUMMERTIME! How much it means to us all as we cast off the dull drudgery of the cities and the weariness born of the long days of teaching and study to go with Orlando to some forest of Arden to find, bert occurred in the summer of 1824, w 7 Count phy of the "melancholy Jaques," who could not have been so very melancholy after all, since he lived with such merry people and was well liked by them. To the musician, of all people, the summertime is the happiest season, because, after a busy season of teaching or playing he is at last at liberty to renew acquaintance with the old dreams and ideals of his student days, often sadly battered by the storm and stress of daily work. Here is an account given by Mendelssohn, of a day spent in the woods near Frankfürt:

"We made our way through the thick underwood, by a narrow pathway, to the spot, where, on arriving, a number of white figures were visible in the dis tance, under a group of trees, encircled with massive garlands of flowers, which formed the concert-room, How lovely the voices sounded, and how brilliantly the soprano tones vibrated in the air! What charm and melting sweetness pervaded every strain! All was so still and retired, and yet so bright."

Later on Mendelssohn describes the evening of what must have been a charming day: "As it grew dark great lanterns and torches were set up in the middle of the choir, and they sang songs by Schelble and Hiller, and Schnyder and Weber. Presently a large table, profusely decorated with flowers, and brilliantly lighted, was brought forward, on which was an excellent supper with all sorts of good dishes and wines; and it was most quiet, withal, and lonely in the wood, the nearest house being at the distance of at least an hour, and the gigantic trunks of the trees looking every moment more dark and stern. and the people under their branches more noisy and

But it was not all play with Mendelssohn in the summertime, for later on in the same letter-written to his mother—he says: "I have been very busy here, and have completed a piano trio, five four-part songs for the open air, and three fugues for the organ, as well as commenced many others."

WAGNER'S SUMMER SUCCESS.

The summertime seems to be the season of work with musicians no less than the winter, for many of the greatest compositions the world has ever known have heen either commenced, completed or first performed in the season of sunshine. It was in the summer of 1876 that Wagner at last succeeded in producing his magnificent Der Ring das Nibelungen, For years efforts had been made to raise enough money to give this great trilogy an adequate performance and all Wagner's supporters had been working for all they were worth to bring about a erformance. It is interesting to note that America helped in supplying the cash, for Wagner was comin musical education. Playing a piece in a new and strange key often throws a new light upon the whole forgive the march for the sake of the music drama. Increased readiness in writing."

Among the distinguished people present on this sum mer day in Bayreuth, when the fruit of so many years of labor was at last to be tasted, were the Emperors of Germany and Brazil, the king of Ra varia, the Grand Dukes of Weimar, Baden and Mecklenberg, and others no less distinguished. Among the musicians present were Franz Liszt, Camille Saint-Saens, and Edvard Grieg. Truly this summer day must have been for Wagner ample payment for the many summers he had spent in dire poverty. hopelessly striving for the success which seemed so unattainable.

MOZART'S SUMMER MASTERPIECE

But it is not always happiness that comes in the summertime. At least it was not hap ness that came to Mozart one day in the summer of 1791. At that time he was working hard and long on the composition of The Magic Flute and receive the mysterious commission for the Kequiem wh be his last, and perhaps his greatest story is too familiar for repetition, but the thing like poetic justice in the idea of art getting his last commission in the summers composers, saving perhaps, Mendelssola zart is the musician of summertime. His mele are so full of the freshness and beauty of life, conception, so spontaneous in characte but they scem to belong essentially to the fullnes rather than the promise of spring, the autumn, or the decay of winter

Esterhazy summoned him to Zelesz, who he was to teach the Count's daughter, Caroline She was seventeen years old, and Schubert more; that happened which might have pected. Unfortunately the social barriers half-starved musician and a Count's daught too great to be scaled, even by flights of poor Schubert and poor Caroline had to be content with a summer romance. Nevertheless, the ummer was one of the few bright spots in the lite a man of genius, and Schubert never forgot it.

WHAT THEY APPLAUD.

BY ARTHUR SCHUCKAL

An audience applauds when it is please. There are other things besides the music to dia case it. For instance, poor taste in dress and manner Huddy boots and an ill-fitting coat have been the olding of more than one. Stiffness and awkward - are never received with enthusiasm. If the eye i fended, the ear is affected. There are discords is coloras well as in sound. When dress, manner and playing are all in harmony, how hearty the applause! I have known a singer to receive no less than three recalls, simply because of the gracefulness of her bow. We enjoyed the singing, of course-bit, oh that bow! It was charming. It was graceful. We somehow felt flattered that she should be so pleased at our being pleased. No audience likes to be dis missed with a curt nod-a snappy sort of "thank you." There must be no superior airs, no condescending manners. It is only the inferior person who fears to be natural. No audience can refrain from applauding graciousness and sincerity. Technical perfection is absolutely necessary in these days. We dare not make a mistake.

The majority of people enjoy most music they can understand. The artist who primarily wishes to please, and secondly to instruct, will arrange his program accordingly. It should be remembered that there is such a thing as making a thing understood. After all, is that not one of the tests of real ability if not of genius, to think and make the though

No one need he ashamed of the desire for applause. It is good for the artist and good for the audience. For the one it means enjoyment and pleasure; for the other, success.

Many people who find sight-reading difficult to acquire might do well to remember the remarks of Mrs. Curwen, the English teacher, on the subject of reading music. She says: "What a pupil can express in writing he can also read, therefore the best preparation for reading is practice in writing. Aim at

ARE WE GUILTY?

BY BELLE SQUIRE.

Not long ago I received, as did perhaps five hundred other music teachers in ______, the following letter from a piano company. It was a circular letter and I violate no confidence in publishing it.

"Dear Madame:-

'In order to introduce our pianos into Chicago homes we take the liberty of addressing you as a music teacher and here-with enclose a due bill for \$75. This due bill is just as good as so much cash toward the purchase of any piano in our wareroom and if you have any prospective piane buyers among your pupils you can either sell or give it to them and by so doing save them \$75. on the purchase of a piano.

'It costs the —— Avenue dealers from \$75 to \$100 for every piano they sell, from \$75 to \$100 for every piano they sens, such as high rents, salary and commission, and large advertising bills. This exponse must necessarily be added to the piano and paid by the purchaser. We are on the third floor—small rents—no salesmen nor commission to pay and no advertising bills, hence you can see at a glance that we can give our customers the benefit of this saving instead of spending it as above noted.

'Under no conditions do we pay music eachers commissions where you use the due bill. 'Hoping you will call and examine our

line of goods, we remain,

Respectfully,

---- Piano Company.'

Enclosed in this letter was a due bill professing be worth \$75, and the following notice typeritten on cheap yellow paper:

NOTICE.

"The enclosed letter is worded so you can show it to your prospects and make a hit The majority of piano buyers are afraid of a music teacher, thinking that they get a commission, hence we put in the letter saying we positively pay no commission where you use the due bill and in that way make them believe that you are not getting a cent out of the deal. However, we will pay you all the way from 10% to 15% commission on any sales you may bring in here where you use the due bill or not. We also have a scheme whereby we will pay you as a music teacher for a certain number of piano lessons where you can

Call and see us when we will explain matters more fully.

Respectfully,

- Piano Company."

The letter, taken by itself, is a little lesson in political economy, and at first glance looks like a traightforward bid for legitimate business, though a child could figure out the futility of the due bill scheme. Outside of this trifling matter and the covert suggestion that I, as a teacher, sell the due bill to one of my pupils for \$75 in order to save him that amount, or, failing to sell it, give it away, and some uncertainty as to the antecedent of the personal pronoun "you," it is a fair letter and lays bare a great truth-namely, that the purchaser always pays the bill. Whether he knows it or not he pays the manufacturing bill, the rent bill, the salesmen's salaries, the advertising bill, commissions and all expenses or else the company fails. Bear this in mind-THE PURCHASER PAYS THE BILL.

The little notice, though, is a triumph of postscripts. It is not a lesson in political economy, but a lesson in morals, a much more delicate and complex subject. If a politician had dictated this postscript he would have written large upon it, Please ourn this Notice, Suppose this letter and its P. S. had fallen into the hands of a young and unsophisticated teacher, as perhaps a hundred or so have reached young teachers full of high ideals and ambitious to get on in the world. Would such a one, in his first enthusiasm, be tempted to sell his \$75 due bill for \$50, or \$25, or say \$10, or seventy-

due bill at a profit and effected a sale would he also claim his ten per cent. or fifteen per cent. and make arrangements for the "certain number of piano lessons," too? If he could accomplish all this with the aid of one customer he has plainly missed his calling. He belongs to the piano trade or in the realms of "high finance." How would this little slip of yellow paper affect him if he were at all weak morally, supposing him to have no talent for turning a nimble penny? Might it not start him on a career of trying to get "easy money," of engaging in sharp practices with his patrons, or urge him on to the necessity of lying as well as cheating and stealing, all under the guise of an upright professional career?

As to the manager who could send out such strange and offending advertising matter, either he is a business bungler or else (perish the thought) experience with teachers has justified him in thinking that their standard is no higher than his own. Of course, the house that would allow such damning evidence against its integrity to go broadcast is self-convicted. Unfortunately, though, its very effrontery in sending out such missives throws a disagrecablé suspicion upon our profession as well. It looks as if the management was sure of its ground, as if it were treading familiar paths.

AN OPEN OUESTION.

Why should a piano buyer be afraid of a piano Why should a piano buyer be arrand of a piant teacher? Why should a commission, if honestly earned, be given secretly? What is this commis-sion proposition anyway? Is it honest? Is it honorable? How did piano teachers happen to get mixed up in the piano business? These are the questions that come up for answers, the questions that will determine the degree of our guilt or else acquit us from the accusations against us,

In the ordinary family the buying of a piano is undoubtedly a serious affair. It is not unlike the marriage contract, in that it is made "for better or for worse," and no one knows how it will turn out.

Every ambitious household seems to feel that it must have a piano, as a sort of badge of respectability, a hall mark of culture, yet when it comes to choosing and buying an instrument the whole household usually feels its incompetence and inability to judge correctly of what is fair and what is bad, what is excellent and what is mediocre, of what is good and what is positively worthless. In the matter of price there is even more confusion. How much should a good piano cost? How much or how little will buy a medium grade piano? Below what price is it money thrown away to buy? But even with these points settled how is the uninitiated to know whether or not for a first-class price he is getting a first-class piano, or a middle grade piano, or a poor or even worthless one? Perhaps, in the course of time, the magazine writers will get around to the piano business and then we shall all know more about it than we do now, but under the circumstances it has been the habit of many people to turn to professional musicians, teachers of piano usually, to help them out of their difficulty, to aid in choosing a piano out of the bewildering array offered for sale. Often it is only a matter of an hour or so of trying various instruments until a certain one is decided upon, the contract signed and the deed done for "richer or poorer," as the case

It is fair to presume that the first few musicians who acted as arbiters in the exchange were pleasantly surprised at receiving, within a short time, a neatly engraved check, bearing the signature of the piano firm, with two figures written in after the dollar sign, made payable to the receiver. It is needless to say that all parties were satisfied for the time being. The dealer had made a profitable sale, the household had acquired its badge of culture, while the musician-why, it was such an absurdly easy way to earn money.

The householder, as he grew attached to his instrument, felt friendly toward the musician, and no doubt cultivated his acquaintance. In the early days it is safe to say that the musician made an honest choice, and his honest opinion, as well as his time, was worth something. The dealer, as he looked the situation over, also felt grateful to the musician, and as a purely business venture also cultivated his acquaintance, while the musician himself, in his first glow of pleasure, saw with his mind's eve what the dealer also saw-a new field

five cents perhaps, if he were obliged to come down of profit, a side line to the noble profession of in his price? Then after having disposed of his music. But for a long time the party of the first part, the householder, never knew.

SOME PIANO BUYERS MISTRUST TEACHERS.

All this is changed, it seems. Our gentle friend, the piano dealer, tells us frankly that piano buyers are afraid of us, though it would seem that if a "prospect" could get hold of the little notice he would transfer his alarm to the party of the second part, the dealer, and cut the piano business entirely out of his calculations. Either he would do that or he would be filled with admiration for the gigantic intellect that could evolve such a scheme. He would realize that brain work is entitled to much more than mere muscular exertion, and he would ook with scorn on the puny musician who would be content with a bare ten per cent, or fifteen per cent of the game.

Personally, I do not like the commission idea as it is practiced to-day. I received a commission once for helping choose a piano, and I have felt mean about it ever since. It seemed all right at first, but it made me uneasy and I paid it back, indirectly, but nevertheless truly, to the person to whom it belonged, for I realized at once, without any lessons in political economy, that the purchaser baid the bill, and I washed my hands of the business. Now, when any one asks me what piano to buy or how to buy, I usually say, "Choose a reputable dealer to do business with, choose a reputable maker, then choose your piano." I would almost as lief choose a life partner for some one as to choose a piano for him. It is almost as risky. Moreover, I would be always under the suspicion of having received a bribe instead of giving an honest opinion.

If I were going to buy a piano myself I should follow my own advice. I would go to a first-class dealer, to a man who marks his goods with plain figures, who in marking his goods allows himself a fair profit for his services and a man who sticks to his price. I should decide on a reputable make, or perhaps two or three of them, and then I would choose my piano. In addition I would inform myself in some way as to the average prices of certain makes and as to the grades of pianos. If I found it necessary, finally, to call in an expert to aid me in choosing, I should feel it only fair to re-imburse my adviser for time spent and professional service rendered. Such a transaction would be above reproach.

Receiving a fee for professional service is right and honorable, but taking a commission on sales or business secured through your influence is unworthy and morally wrong, or rather it is absurdity itself. Suppose, for instance, that the commission idea were to invade private life as it has commercial life. Mrs. A. recommends Mr. B. to Mrs. C. as an excellent teacher, and then proceeds to collect from Mr. B, ten per cent, or fifteen per cent, of the price of a term. Perhaps, at the same time, Miss X. has also recommended Mr. B. to Mrs. C., and she also sends a bill to Mr. B., for "service rendered," politely asking twenty-five per cent. of the money received from the first term's teaching, and so on to the end. Or suppose Mr. L., during the course of a friendly evening, admits that Mr. M. is an excellent lawyer and that Mrs. N., impressed by his opinion, gives said lawyer her business to look after. Thereupon Mr. L. promptly exacts an honorarium from Lawyer I, for sending him business. It it went farther Mrs. Smith might demand an occasional steak or reduced prices on her groceries on the ground that her "influence" had brought trade to that particular store. Under such a plan we would have grocers and butchers and merchants in general marking their goods at fictitious prices and issuing due bills to influential people. As for the professional classes, they would either have to raise their fees to a prohibitive mark or else face at once impoverishment, though in either case impoverishment would probably be the ultimate result.

AN HONEST COMMISSION IS HIST

Commission for service rendered is honorableit is the fundamental law of our present scheme of civilization-but the person should make a profession or a business of the service for which he receives a commission, and if a commission is to be paid the buyer should know of it, for he it is who pays the bill. To give a third party a handsome commission for a small service, and add the amount secretly to the buyer's bill, is little better than knowing the conditions, should not boast of his morals, nor claim to be an honest man.

If any one wishes to continue in the piano commission business he should become a real expert. He should know the piano, not only as a player, but he should know about its construction. He should know the value of the different woods; he should know the science of tone and vibrations; he should know the mechanism of the instrument thoroughly; should know the different varnishes; know which finish is likely to- stay in good condition the longest-in fact, he should be an expert and demand an expert's price, which few would be willing to pay. But for the cause of good music all of us should be willing to say openly and honestly which pianos we think are good, which fair, and which, in our opinion, are the best, and perhaps we could safely keep silent about the strawberry boxes with strings and hammers that are frequently sold under the name of pianos, and our very silence would become such damning -evidence that after a while all makers would have to become reputable or else be obliged to leave the business, Further, if any one really desired your services or mine in choosing a piano to the best of our small ability, we would consider it no more than right to accept a reasonable fee, say \$5.00 or \$10.00, for "services rendered," but if we were really honest we would hesitate about performing such a service unless we really knew something about a piano and the way it should be made. We would not resort to dishonest methods to "make a hit" with our prospects," for we would have no prospects. We would leave the piano trade to its own problems and devote ourselves to the cause of

THE TEACHER ENTITLED TO PAY FOR TIME AND SERVICES.

The proposition is simple. If any one wishing to get a sewing machine should ask a dressmaker to stop her work and go to help him select a machine, it is safe to say he would pay her for her trouble or else not ask her aid. If a man wished to buy a stationary engine, for instance, and felt himself an incompetent judge of such articles, and in his dilemma turned to an engineer for advice and asked him to spend a half day looking over and examining and explaining the merits and demerits of such engines, would he not expect to re-imburse his adviser? It would be a small man who would expect so much gratuitous service for love of himself alone. In buying a piano the proposition is identical. It is time the innocent householder woke up. If he wants a piano let him inform himself on the subject, or, lacking the time and patience, let him go to someone who knows and frankly and openly pay him for his professional service.

The first commission paid was one of those impulsive, generous acts or rather a stroke of diplomacy upon the dealer's part, who never stopped to argue whether it was right or wrong, wise or foolish, or to ask himself whither it would lead. It was good business for him, but what effect had it

If piano buyers are afraid of us teachers we should do something to restore their confidence, It is not for us to further the schemes of dishonorable and tricky dealers by distributing their due bills or soliciting business for them. If we are to be piano agents let us be so openly and make a fair living out of it. We will be in the business and the world will know the source of our income. But as teachers let us not be afraid to say that which we all know-namely, when a dealer allows a handsome price for an old, worn-out instrument as part of the cash payment, the new instrument is marked sufficiently high to allow for such a bargain. To charge \$400 for a \$250 piano, and graciously allow \$100 for the old piano in exchange, can certainly not

Let us, as a profession, be done with all such deal with. underhanded business. The chances are that if the householder could get his instrument more cheaply he would have more to spend for lessons, and we would be just as well off in the end. Surely the teaching profession should not play the part of a sneaking lackey to the piano trade, and stand with its hands behind, in studied carelessness, waiting for the skillfully proffered tip.

highway robbery, and the person who accepts it, HOW THE PIANO DIFFERS FROM ITS FORERUNNERS.

BY GEORGE ROSE,

[The following by an English expert appeared in the fondon Musical Courier and shows very clearly the points of difference between the plano and the clavichord, the spinel and the barpsichord—instruments about which the student cade much in musical bistory.—EDDOG'S NOTE.]

In dealing with any modern subject it is the fashion nowadays to trace back its origin to the most remote past, and it is easy to carry our subject of this evening back to Daniel, Apollo and Jubal, but we will content ourselves with beginning with the clavichord, and concern ourselves firstly with the immediate predecessors of the piano.

So interesting are the keyed instruments of the eighteenth century that we can on the present occasion pass over the harp, dulcimer, keyed violin, zither, etc., and go to the instrument which five hundred years ago, at least, was the joy of musicians, and held its own, with little variation, down to the end of the eighteenth century.

I refer to the clavichord. Queen Elizabeth was an expert performer upon such an instrument, though as the term virginal is rather loosely applied, she probably used also a guilled instrumentthe spinet. Bach preferred the clavichord for his own private use on account of the variety of effects to be obtained from it, and on this account, in spite of its feeble tone, it held its own not only against the harpsichord, but for a long time even against the pianoforte.

The clavichord consists of a series of wire strings stretched horizontally in an oblong box provided with a sounding-board and a keyboard. The addition of a keyboard to a stringed instrument is a very old idea, indeed. The hurdy-gurdy, ancient as it is, and still surviving in France in some country districts, is the descendant of a formidable machine used by the Anglo-Saxons, but it was nevertheless a stroke of genius on the part of some long-forgotten enthusiast to adapt a row of keys to the

The mechanism of the clavichord is quite peculiar, and so suggestive of the pianoforte in its simplest form that it is curious the latter should have been so long delayed and the field so largely held by the harpsichord and spinet, which are not percussion instruments, as are the clavichord and piano, but

have strings which are plucked with quill plectra The key of the clavichord, which is balanced exactly as is that of the piano, upon a fulcrum, is provided with a brass tangent which strikes the string, producing a sharp and feeble note, the pitch which is determined by the length of string which the tangent causes to sound

The greater the length of a vibrating string of given diameter and tension the lower the pitch of the note produced, and the early makers of clavichords availed themselves of this fact to produce several notes from the same string, just as in the violin, mandolin and all such fingerboard instru-

ORIGIN OF SEPARATE STRINGS

It did not, for a long time, occur to anyone to provide a separate string for each note, so the early instruments were constructed like the old Italian one oftimes seen, with so few strings, or rather, pairs of strings, that some of them serve for as many as five notes.

As only one note at a time can be produced from each string, it is evident that the scope is considerably limited, and that the composer was often obliged to avoid chords which would seem the most natural to use. The early keyboard music indeed seems curious to our ears, reliance being placed for effect upon rapid runs and curious turns and graces rather than upon the chords and harmonies to which we are accustomed.

When later the clavichord was provided with a be mistaken for a generous philanthropic action.
As for the due bill, it is the same old trick in a very different and Bach was able to course, very different, and Bach was able to write his preludes and fugues as if he had had a pianoforte to

> by no means a simple one. Invention has developed it upon anything but direct lines, and all kinds of results have been arrived at, branching off in many directions from the parent idea, to which return has always been inevitable,

We cannot now touch upon these side developments-interesting as they are to the student-but Wagner,

will confine our attention to the quilled instrument which never altogether displaced the clavichord, but nevertheless helped to keep the piano out of the field for a long time.

The spinet was, on the continent, usually oblong in shape, but in England a peculiar type, of a beautiful wing shape in plan, was produced and

was very popular in early Jacobean times. Handel also used an exactly similar spinet, many

of which were made, though few survive to-day, The mechanism of the spinet never varied. The type was fixed at once at a very early date, and simple as it is, was never improved upon. Nothing could indeed be better and more ingeniously fitted for its nurnose.

The key is like that of the clavichord, but instead of a striker we find an upright piece of wood, called a jack, which carries a quill plectrum, and engaging with the string, when the key is depressed, and passing it, plucks it smartly and produces the sound To permit of the return of the jack and it the quill is carried upon a tiny tongue of wood, with a bristle spring behind it, so arranged that when the key is released the quill passes the string silently, without causing it to speak again,

This is a pretty device and should be calefully studied. It will then be seen at once that much or little force is expended by the force of the performer upon the key no variation made in the loudness of the note produced

Herein lay the weak point of the plucked ment. When the plectrum is held in the the performer, as in the case of the zither kind, very considerable degrees of loudness within the range of the instrument, but the pinet has a plectrum which requires always a retain force to make it puck the string at all, and nulling more is possible, and nothing less.

The result is, therefore, somewhat monet and and the composer was obliged to rely upon careful progressions and brilliant execution,

TWO KEYBOARDS

The early makers soon added another key pard and an additional set of strings, and used ome other devices, such as mating the strings, double spinets were called harpsichords.

The pianoforte is said to have been invented by Christofori in 1709. He replaced the jack spinet by a hammer, changing the mechanism what, but, singularly enough, it was far less than we should now suppose. There was no apparently to change the character of tone from familiar to and beloved by the musicians day, blending, as it did, very harmoniously the lute and other chamber instruments then in

The early pianofortes were, therefore, prowith wooden hammers. One maker used me genious hammers made of paper. It was only and very gradually that first leather and then felt were used to cover the hammers, and thus the modern pianoforte tone was gradually evolved.

The next step was to adopt a hammer mechanism to the large wing-shaped harpsichord, and then at once the grand piano began to take shape. A few of the early grand pianos survive, and though not powerful in tone and constructionally weak, they were singularly sweet in tone-quality.

Nevertheless, the square piano was, on account of its efficiency and small size, extremely popular. It long kept the grand piano in the background, and homes of the well-to-do were always supplied with these little four-foot oblong pianos, the casework being often very delicate in design and work-

Greater power was then sought for, and greater size was the result, until the elegant square or table piano grew to be the huge structure of early Victorian days, which, in America, has only quite recently become a thing of the past. In this country it went out earlier, being discarded as the grand piano and the convenient upright type were de

The upright shape is quite an old idea. Upright leal with.

The study of the evolution of the pianoforte is and were wing-shaped, with the narrow end turned.

"Work is the only thing which remains dear to me; therefore I work to excess. To me the whole day only exists for the purpose of setting me in a good mood for as much work as possible."-Richard



CHARACTERISTIC DANCE FORMS

Short Notes Upon Dances Which Have Become Famous Through their Adoption by the Masters

WHETHER music preceded dancing, or whether music and dancing came into existence concurrently, is a matter which historians seem to find a field for tireless investigations. Music and dancing have been so connected in the past that innumerable forms introduced into the greatest masterpieces take their name from the Terpsichorean origin of the forms.

The student is often puzzled by the many names f dance forms seen in both modern and ancient music. In the following list the name by which the dance is best known is given, and then the pronunciation, and after that the more common variations of the name. The abbreviations Fr., Ger., It., Span., Eng., mean respectively, French, German, Italian, Spanish and English. The pronunciations are by no means exact. They are as approximate as can be got without the use of signs to represent special inflections peculiar to race, dialect, etc. For any one accustomed to the continental vowel sounds, the pronunciations given will be sufficient. For those who are not acquainted with these vowel sounds, signs placed over the letters would be of no value what-

Our readers will find it well worth their while to preserve this issue of THE ETUDE, if for this feature alone, as a similar list does not exist. The descriptions of the dances include the country of origin, the tempo, rhythms, and any matter of special interest for which space is available. The form of the minnet-that is to say, its method of construction-is described fully, as the majority of dances are built along these lines, and a knowledge of this form assists, not only in the interpretation of most dances, but also in many piano pieces of the shorter kind.

ALLEMANDE (Ahl'mahnd). Also spelled ALLEMANDA. ALEMAIN, ALLEMAIGNE, ALMAIN, ALMAND, AL-MAYNE. Originated in Germany and Switzerland, and is found in both common and triple time. It is of a lively character, and usually consists of two repeated parts varying from 6 to 27 bars in each section. It is found in the Suites of Bach, Handel, etc., and is usually written in contrapuntal style.



Bolero (Bo-lair'o). A brisk Spanish dance in threequarter time. It is frequently written in a minor key and is now almost always accompanied by the clacking of castanets or wooden shells held in the hands of the dancers. These instruments of Moorish origin have a clicking sound, which is very fascinating. The characteristic rhythm of the Bolero is an eighth note, followed by two sixteenths, and then four eighth notes. It is also called a Cachuca. There is a Bolero in Weber's Preciosa, and Chopin has written a Bolero for piano solo (Opus 19).



Bourrée (Boo-ray'). Also spelt Boree, Burre, Bouree. A stately French dance in quadruple rhythm. somewhat resembling the gavot, except that it starts on the fourth beat of a measure instead of the third. The following measure is often made up of

a quarter note followed by an accented half and a quarter note, thus giving a syncopated effect.



CACHUCA-see BOLERO,

CHACONNE (Shah-konh); Fr., CHACONE; Sp., CHACONA; It., CIACCONA. A graceful dance in 3/4 time. The name is also given to a set of variations on a ground bass. It is a slow dance, and resembles the Passacaglia (q. v.).

COTILLON (Co-tee-yonh). The word is derived from the French word signifying a petticoat. The dance dates from the time of Louis XIV. It is said to have been originally a simple French dance. In its modern form it is a square dance with many figures similar to the QUADRILLE. The music employed for the Cotillon has been made optional with the performers, so that the different figures are now danced to polkas, waltzes, mazurkas, galops, etc.

URANTE (Coo-rannt). (It., CORRENTE.) This is a lively French dance in triple time. At first, it was in 3/2 time. Later it was found in Germany and in Italy in 3/4 time. One of the distinguishing characteristics of the older Courante was that the last measure of each part was written in 6/4 time in order to insure a ritard. The name is derived from the French word courir, which means "to The Courante usually follows the Allemande



CSARDAS (tsar'-dahs). A Hungarian Gypsy dance of a called the "Lassu" in common time, and gradually increasing in wildness and liveliness until the sec ond movement, or "Fris" is reached. The Csardas has recently become better known in America through the success of such Viennese operettas as The Merry Widow, etc.



FANDANGO (Fan-dan'-go). A lively Spanish dance in 3/4 time, brought to Spain by the Moors. It usually has tambouring or castanet accompaniment, and has later developed the characteristic Spanish rhythm (see Bolero). Similar dances to the Fandango are the Tirana, Polo and the Jota Aragonesa.



FARANDOLE (Fa-ran-dohl') or FARANDOULE (Fa-randool'). (It., FARANDOLA). A circle dance of an exciting character. Usually in 6/8 time. It is common in southern France and northern Italy. · Bizet's Suite Arlésienne affords a notable example.



FORLANA (It., For-lah-nah), FORLANE, (Fr., For-lahn). A quick 6/8 dance now very rare. It is of Italian origin. Sometimes spelled FURLANA.

GALLIARD (Fr., Gah-ee-yard'). (Ger., GALLIARDE. Fr., Galliarde; It., Gagliarda). This interesting dance in triple time is of French origin. It was for two dancers and of spirited, though not rapid tempo. It was sometimes called the Romanesca, and is considered the forerunner of the MINUET.



GALOP. (Ger., GALOPP; Fr., GALOP, GALOPADE; It., GALoppo). Supposed to be of German origin, though very popular in France. It is a round dance in



GAVOTTE (Ga-vot'). (Fr., GAVOTE, GAVOTTE; It., GA-VOTTA). The English form of the word is GAVOT. This old French dance is thought to be derived from the Gavots, a people of the pays de Gap in Dauphine. The second part or trio of the dance is often in the form of a musette, and has a drone bass. This gives it a more rustic flavor, which is in decided contrast to the more courtly first half. The Gayotte is usually 2/4 or 4/4 time, and almost invariably commences on the second half of the measure. This results in the last measure being but one-half a measure in length.



GIGUE (Fr., Zheeg). (It., GIGA; Ger., GIGE; Eng., JIG.) A lively dance usually in 6/8 or 12/8 time, though 3/8 3/4 4/4 6/4 9/16 or 12/16 are also found. The name is supposed to be derived from the early word for a violin-(Giga, Geig or Geige). Usually the last number in a Suite.



HABAÑERA (Hah-bah-nair'-ah). The name is derived from the Spanish form of the word Havana, but the dance is really a very old African dance introduced into the West Indies by the negroes, and thence transported to Spain. The dance is written in 3/4 or 6/8 time. It is of a sensuous character.



HORNPIPE. An old English dance which has derived its name from an instrument said to have been played during its performance. It was formerly in triple time but is now more commonly in quadruple time, and is more lively in character. The sailor's hornpipe is usually in the latter form, and is still popular in the British Navy.



(The second part of this interesting series will appear in the next issue.)

By PRESTON WARE OREM

A LOVE SONNET-A, R. PARSONS

A PORTRAIT and sketch of Mr. Parsons will be found in another department of this issue. Among the manifold activities of a busy career Mr. Parsons occasionally finds time for original work in composition. His "Love Sonnet" is his most recent inspiration. Good players will enjoy this piece which will need careful handling and much attention to detail. A reading of the verses with which the piece is headed will give the clue to the composer's intentions. Note that he has divided the sonnet into three portions, as indicated by the capital letters, according to the sen-timent of the text. Specifically speaking, a sonnet in poetry is a short poem of certain prescribed form, restricted to fourteen lines, arranged according to a fixed disposition. The sonnet of Dante given by Mr. Parsons is a splendid specimen of its type. The composer's musical illumination of these lines is sympathetic and inspiring. This piece must be played in a song-like manner, with elegance and finish

NOCTURNE-R, GEBHARDT.

In the April number of THE ETUDE we presented to our readers the principal theme and the finale of Mr. Gebhardt's "Fantasie Impromptu," which was one of the prize winners in our contest, recently closed. In this number we give the middle section of this piece, which is in the style of a "Nocturne." In sheet form the piece is published complete only. This nocturne is a graceful and ornate number which will appeal to good players. This piece should be played in the manner of a Chopin nocturne, employing the tempo rubato.

BERCEUSE-G. DELBRÜCK,

Of cradle songs and lullabies there is no end. The form is a favorite one with composers of all schools. As a general rule the French title, Berceuse, is employed. The most famous "Berceuse" is the one by Chopin, but this is a larger work and difficult to play well. One of the prettiest, of intermediate grade, is that by Delbrück. This piece has long been popular as an organ solo, but it is equally attractive in the piano arrangement. It must be played quietly and expressively, with the utmost

ETUDE-NOVELETTE-G. HORVATH.

This is a dignified and sonorous number of musical FEATHERED SONGSTERS (FOUR HANDS)interest and educational value. Mr. Horvath has been a successful writer of teaching pieces, but this "Etude Novelette" is in rather more ambitious vein. It reminds one somewhat of Schumann in certain mannerisms, with a touch of Mendelssohn's style It is nevertheless original and exceedingly well worked out. It should be played in bold and vigorous manner and at a good rate of speed. A good fourth or fifth grade pupil should do well with it.

ROSE AND BUTTERFLY-P. WACHS.

The popular French writer, Mr. Paul Wachs, has not previously been represented in our pages for some little time. Admirers of his style will welcome "Rose and Butterfly." As suggested by its title, this brilliant and seductive waltz movement has two contrasting sections. The chromatic first theme, running along in eighth notes, represents the fluttering of the butterfly; the graceful and lyric second theme represents the rose. It is a poetic conception, well carried out. This piece is not difficult to play, but it will require a good command of the chromatic scale and some velocity.

ROSE GLOW-F. P. ATHERTON.

This is one of Mr. Atherton's very best pieces, a dainty and alluring "song without words." It does not call for extended comment except to state that in pieces of this style attention must always be paid to the inner voices and all harmonies be well brought out.. Play with careful phrasing and smooth de-

LOVE'S CONFIDING-F. E. FARRAR

This is a very useful piece by an American composer of promise and originality. It may be played either on the piano or organ and it will prove effective on either instrument. The composer's original intention was that it be used during wedding cere-If employed for this purpose it should be played very softly; if on organ, use one or two delicate stops, but no pedals. As a piano piece it will make an attractive number of the nocturne type. Play it tastefully and with expression.

IMPS AT PLAY-A, PAULSEN.

A rollicking number in the style of a tarantella. Pieces of this type depend largely upon speed for their best effect. This number must be carefully worked up, and it is well worth it, as it is cleverly nstructed and maintains its interest to the end An excellent specimen of this style of composition.

BUTTERFLIES-I. W. RUSSELL

This is a bright and characteristic teaching piece of real merit, one that should go well at recitals. From the educational standpoint, this piece will prove useful as a study in light finger work, and in what is sometimes called "keyboard geography," requiring certainty in various leaps and changes of hand posi-Suitable for an advanced second grade or early third grade pupil.

MY FAVORITE WALTZ-C. KOELLING.

All the waltzes by Mr. Koelling are good, and "My Favorite" should prove another successful addition to the list. It is rather easy to play, but it has the true Viennese sparkle and rhythmic swing. This waltz may be used either for dancing or for pleasure. Any pupil working in the early third grade should master it with ease and satisfaction. Play it steadily and at a rather slow pace.

IN RHYTHMIC STEP-A. GEIBEL.

This is a capital march movement for a second This is a capital harrn movement for a second grade pupil. It is easy to play and has just the right swing. It is catchy and melodius, as are all of Mr. Geibel's compositions. From the educational standpoint this piece may be employed to inculcate precision in chord-playing,

UNDER THE ORANGE BLOSSOMS-H, ENGELMANN.

Another addition to the long succession of popular teaching pieces by this talented composer. Mr. Engelmann's waltzes, even the casiest, all have a certain touch of grace and originality, together with piquancy and harmonic variety. "Under the Orange lossoms" may be taken up by any good second grade pupil

A. D'HAENENS

This is one of the most attractive four-hand pieces This is one of the most attractive rour-nand pieces we have seen in a long while, an original number, not an arrangement. Mr. d' Haenens, it will be remembered, was one of the prize winners in The ETDE contest. His portrait and a brief sketch of his career will be found in another column. In this four-hand piece he has hit upon the ingenious idea of a duet within piece ne nas nit upon the ingenious agea of a quet within a duct, i. e., the Primo part suggests a duet of two warblers (duo de fauvettes), while the Secondo part supplies the instrumental accompaniment. The bird-like effect is obtained chiefly by the passage work (runs and trills) in thirds and sixths. On the second appearance of the principal theme note the excellent effect of the counter theme or baritone melody introduced in the secondo part. If not taken too fast this fine duet will not prove difficult to play, and it should prove a brilliant and successful recital num-

TRIUMPHAL MARCH, FROM "AIDA" (PIPE ORGAN)-G. VERDI.

Interesting reading matter regarding Verdi's opera, "Aida," will be found in another department of this issue of The Etude. The march is one of the most popular numbers taken from this masterpiece. It sounds particularly well on the pipe organ. It makes an excellent postlude and it has been used successan excellent postunde and it has been used success-fully at weddings. Use nearly the full power of the organ. As performed in the opera, this march is given with spectacular effect. Special long, straight trumpets have been manufactured for use in this number. The players of these are stationed at varinumber. The players of these are stationed at vari-ous points on the stage. All the choral forces are also employed, together with the full orchestra. The effect is stirring in the extreme.



THIS well-known Belgian composer was born March 24, 1845. His musical talent become very pronounced at an early age. He studied with wellwn Belgian teachers, DuBrucq. Baudel t. Michelot, Godineau and de Wulf. Two years this time were spent at the Brussels Conservatory, where his work attracted the most favorable attention. He was then only fourteen years of age, and he was ranked with composers many years older

ARTHUR D'HAENENS

His first compositions were published as the age of sixteen. His compositions, particularly those for military bands, became exceedingly popul gium and were published by some of t houses of France, Germany and other He has been chosen to compose music important government events and is regar. of the most popular composers of his nativ

His composition, Coquettish Glance, won prizes in the recent ETUDE contest and was in THE ETUDE for April. It is an attra waltz of medium difficulty. Another attractive composition of d'Haenens, Feathered Songsters, appears in the present issue.

VALSE VENITIENNE (VIOLIN AND PANO) L. RINGUET.

One of Mr. Ringuet's most popular walties. It has been much liked as a piano solo and as a fourhand piece, and has been arranged for violin in response to numerous demands.

THE VOCAL NUMBERS.

Under the pen-name "Hamilton Gray," Mr. Hartwell-Jones first attained popularity as a song writer. Several of his sacred songs have been particularly successful Mr. Jones was born in England, 1871. His most recent composition, "Life's Golden Morn." will appeal to singers. There are many occasions when a song of this type could be used to ad-

Mr. J. P. Ludenbuehl's "Be My Love, My Lady." is an artistic setting of a very pretty text, melodious and unaffected. This should prove very useful for

Good taste in music is the faculty of giving to expression the amount of force, fire and life proportionate to the intensity of the impression desired or demanded. Practically, the word "style" would be better, which is nothing else but the proper and adequate use of the elements of force, emphasis, accents. nuances and tempo according to the structure of the piece or phrase. MATHIS LUSSY.

THE ETUDE

A LOVE SONNET

B) And still, amid the praise she hears secure,
She walks with humility for her array,
As well as with humility for her array,
As well A) My lady looks so gentle and so pure, When yielding salulation by the way,

She walks with humility for her array:

A sweetness which needs proof to know it by;

When yielding salulation by the way,

She walks with humility for her array:

A sweetness which needs proof to know it by;

That the tongue trembles and has a naught to say. Seeming a creature sent from Heaven to stay. And from between her lips there seems to move

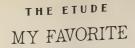
And the eyes that fivin would see, may not endure. On earth, and show a miracle made sure. A soothing essence that is full of love,



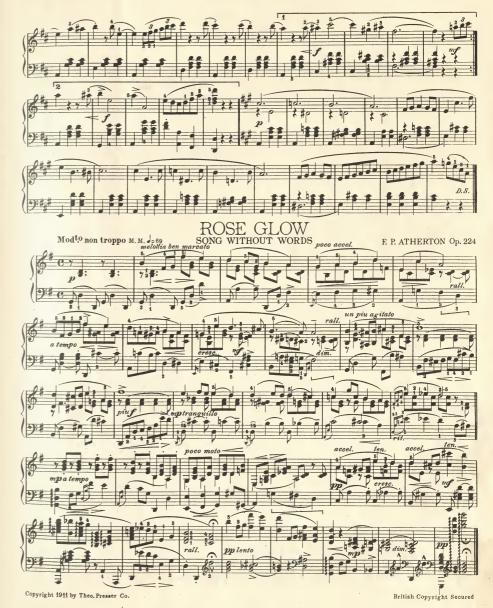
NOTE: - The visions in the music marked A, B, C refer to the divisions correspondingly marked in the poem. Copyright Theo. Presser Co.

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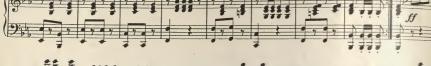
FEATHERED SONGSTERS

DUO DE FAUVETTES Caprice Polka SECONDO

Tempo di Polka un poco Moderato M.M. J=108

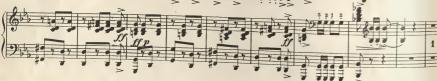
A. D'HAENENS

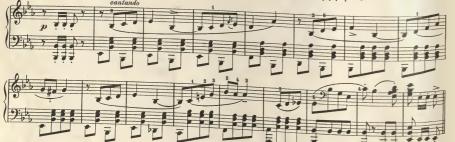










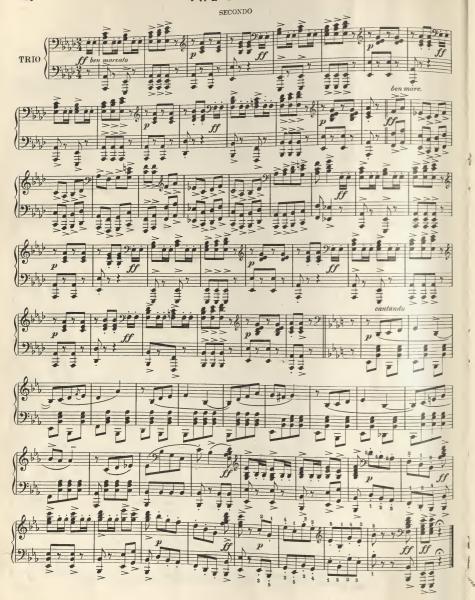


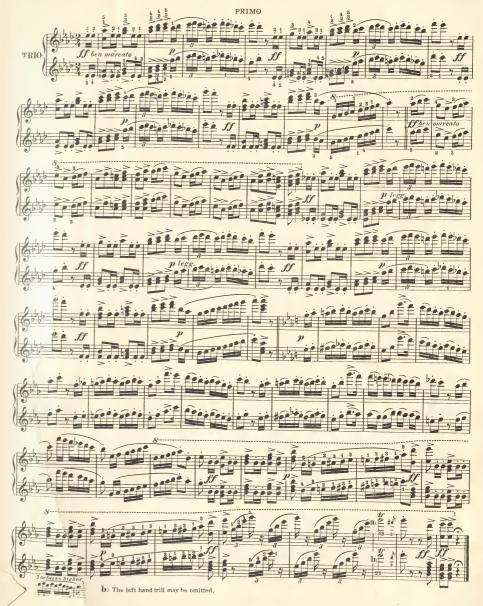
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FEATHERED SONGSTERS

DUO DE FAUVETTES Caprice Polka

Caprice Polka PRIMO A DHA FNENS
Tempe di Polka un poco Moderato M.M. J=108
p congrasia
ff ben marcato
dolce 1 13 12 12 12 12 12 12 12 12 12 12 12 12 12
6 18 1 3



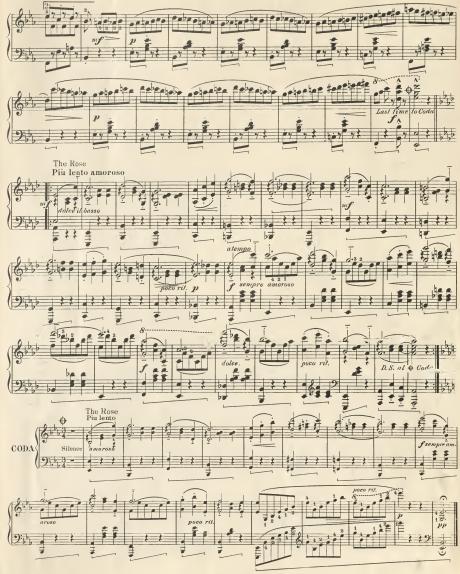




THE ETUDE









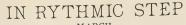


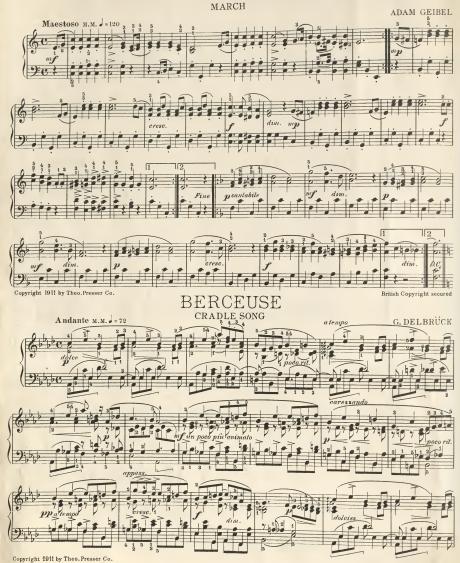
* This piece will prove an effective organ number (without pedals) to be played very softly during wedding ceremonles, using one or two delicate stops.

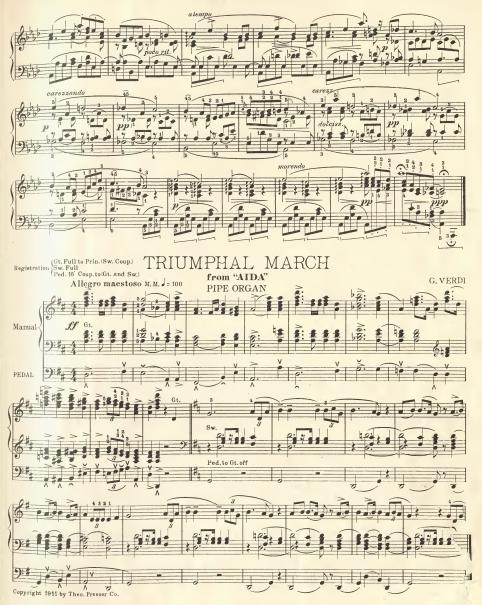
(a) On a cabinet organ this final passage will be played an octave lower.

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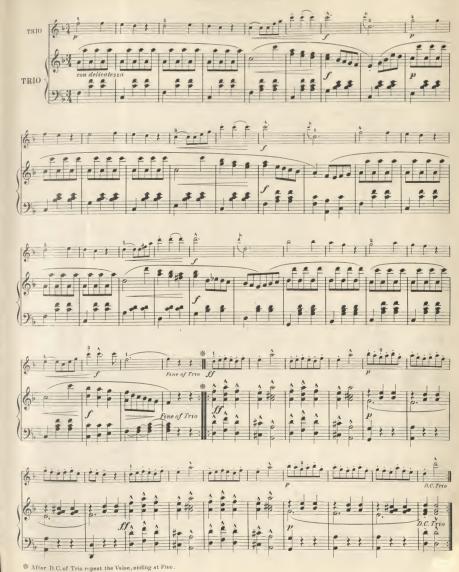
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THE ETUDE



From here go to the beginning and play to Fine; then play Trio. "enyright 1911 by Theo. Presser Co.

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THE ETUDE LIFE'S GOLDEN MORN

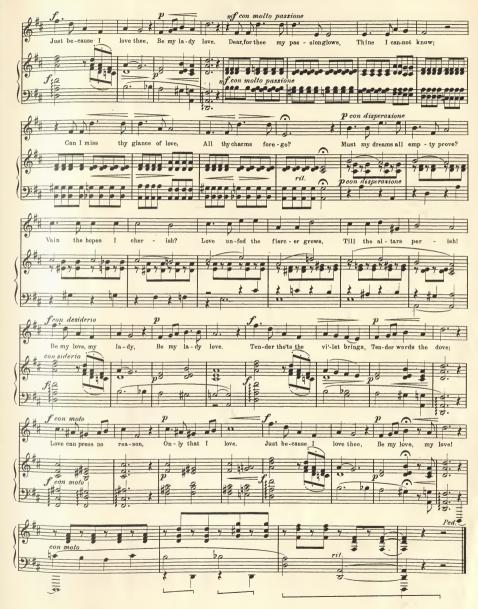




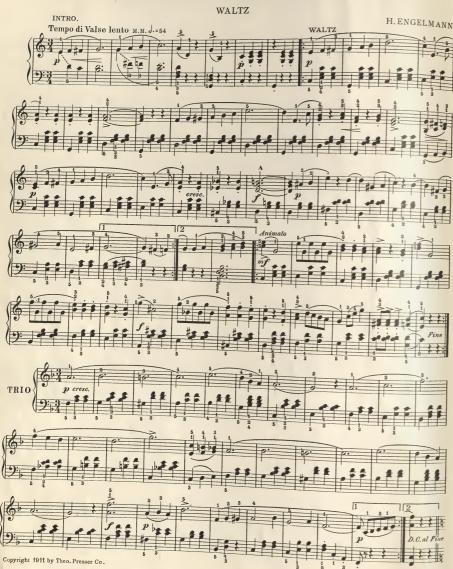
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UNDER THE ORANGE BLOSSOMS



within

munit

can l

means Hres W TEACHING SMALL CHILDREN.

reaching young children.

"I. Should the hand be placed in proper position and technical exercises given before any other work?

"2. Should this be done at the plano or at the table?

table?
"In what way on I hold their interest? They start out all right, but after a few weeks they lose the control of the con

"Please explain why the bass is called the 'F'
" and the treble 'G clef.'
" Should this be explained to pupils?"

In answer to your first two questions I would say

ctainly children should begin to hold their

correct position from the very start. The k would better be done upon a table. The

fingers upon a table the better; that is,

sonable limits. In unenlightened comis, of course, difficult to induce parents

to such work for long. They are more

expect big results months before they

sonably looked for. Naturally, technical

ould come first; but with very small chilon as the work is taken to the piano there a preponderance of little pieces. None aculties of little tots are developed, and st. therefore, be taught by easy stages. More can be accomplished with a small child by a simple first-grade piece of a few meas-

ich the child learns by heart and works at notions after it is committed to memory. the time when the teacher should spend

on drill. When the pupil is learning

the attention is too much absorbed in ac-

the notes to be able to look after finger

Furthermore, very small children have

rength in their tiny fingers to play the heavy

modern pianos without some help from

farther back in the hands. Therefore, pure finger

action May have to be deferred for a time, or modi-

fied until the pupil grows older. Small violins are

made for small fingers. It would be a good thing

if small pianos with extremely light actions could

be made for the little ones who wish to learn to

down to dry practice. Lead them into necessary

4. Yes, procure a copy of Musical Kindergarten Method, by Batcheller and Landon; it will help you very greatly. Musical Picture Book, by Octavia Hud-

son, will also provide you with material for little

5. It would be impossible to give a categorical

answer to this, as pupils vary so greatly in indi-

vidual talent. Small children, however, as an average, will not do much more than finish the first

grade during the first year. Larger ones may pro-

gress well into the second grade, and exceptionally

6. F and G are modifications of those letters re-

spectively in the treble and bass clefs. Originally,

when these letters were drawn on the staff, their

terminating strokes indicated the letter names on

technic by slow degrees.

talented ones may finish it.

curls around the G line.

to pupils sooner or later.

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By following the advice that you will find in the foregoing. Do not try to hold such little people

"I receive so much good each month from this

THE TEACHERS' ROUND **TABLE** Conducted by N. J. COREY



The following interesting and valuable letter was suggested by the article on Arpeggios in the April ROUND TABLE, and will be helpful to many readers of this department:

s department:

"The fingering and geoger rendering of appendis of interest to all instructors and players because is of interest to all instructors and players because of the assential position they occury in modern electrical and provided the property of the continuity of legator of the continuity of legator in the legator in the continuity of legator in the legator in the continuity of legator in the legator in the

where order, small to these the appension on in cryster order, and to the size and the size of the siz

TO INTEREST CHILDREN.

"I have a pupil in the third grade who lacks it terest. How can I arouse her interest? A. M."

In the first place, try treating her as a companion more than as a pupil. Also try conversing about all sorts of things in which she is interested for an occasional moment or two, afterwards leading her attention back to the lesson. This often has a tendency to freshen the interest. Do not give her too many technical exercises, but let them be few and directly to the point. Treat etudes in the same manner; if they are long, not more than a half of one at a time. Procure a copy of E. B. Perry's new book, entitled Standard Teaching Pieces, with descriptive analyses. This will give you poetic descriptions of many pieces you will desire to use many of them in the third grade. No music is given in this book, however, only the descriptions. By selecting some of these pieces for your pupils preparing the descriptions in advance, you can arouse the interest of pupils by relating them at the lessons. Procure also Standard Practice Slips, and let pupils take pride in making a good showing on them for the end of the term. Letting pupils prepare pieces for an occasion is also a great help. Herein lies the value of pupils' recitals. Knowing that they are preparing something to play in public, or even before the members of their own class, will prove a very great incentive.

CZERNY AND DUVERNOY.

"What work of Czerny should follow his Opus 636? Also, what should follow Duvernoy's School of Mechanism?" T. X

their clefs. They have, in modern times, become Both of the foregoing works are of approximately fixed. You will notice two dots by the side of the the same grade of difficulty, and therefore either F clef sign enclosing the fourth line. This indione may be used as a preparation for Czerny's School of Velocity, Op. 299. Many teachers prefer to use the Liebling Selected Czerny Studies, which cates that the fourth line is the letter F. Notice also how the termination of the treble clef sign contains a graded course selected to meet the aver-7. All matters of this kind should be explained age need for velocity study. This is, however, en-tirely a matter of individual preference,

"1. Is it wrong to finger the chromatic scale, 1, 2, 1, 2, 3, 1, 2, etc., beginning on C ascending right hand, and the reverses for the left hand?

"2. Should one sit directly in front of one line C (middle C) or E at the plane? The position at the reed organ would depend on the placing of the pedals, would it not?

pidals, would then?

"3. In the names of the degrees of the scale, why does gub-mediant come above instead of below mediant, as the name implies?

"4. In harmony, what is meant by unison in this deimition:

"'Avoid consecutive fifths, octaves or unisons
between the same voices?" K. G."

1. It is far better to finger the chromatic scale so that the third finger will come on the black keys throughout. With this rule it is impossible to mistake the fingering. There are other fingerings given in various technical manuals, but it is not advisable to give them to elementary pupils; nor, indeed, to any except those who expect to become players of the most advanced order.

2. Most pianos are so arranged that one's position comes directly in front of E. The pedals of a reed organ should permit the same position.

3. You mistake the implication in the word submediant. The mediant is in reality the supermediant, or third over the tonic. The sub-mediant is the third under the tonic. Sub-dominant does not mean under the dominant, but the under dominant, or a fifth below the tonic, the same as dominant is really super-dominant, or fifth above the tonic The mediant is midway between the tonic and the dominant, counting upwards. The sub-mediant is midway between the tonic and the sub-dominant, counting downwards.

4. Consecutive unison simply means two voices consecutively upon the same tones. For example, if you should write the alto and tenor as follows you would have consecutive unisons, or in reality only one part



In all chords except the first of this example note that the inner voices (alto and tenor) sound the same notes-c. d. b. c.

The same would be true of the same conflict between any two voices, as soprano and alto or tenor

TREBLE AND BASS.

The following letter is from far-away New Zealand, and therefore is of peculiar interest as an example of the far-reaching influence of THE ETUDE. There is scarcely a civilized country in the world that does not have its subscribers to THE ETUDE:

"In your Boxto Table Tables I have seen the question coming up several times as to the advance of the control of the property "Yours very truly,

Those teaching elementary pupils in this country will always find it of great assistance to draw the Great Staff with a pencil at the start, showing how the letters read up from the bottom. It can thus be shown how middle C comes on the middle line. Erasing this line the two clefs will then clearly appear, middle C being indicated on an added line, whether it be in the bass or treble. It can be pointed out how much clearer to read the staff appears with the open space, and also how the space is widened still more in order to add to the clearness. It is also an excellent idea to compute the letters from the adjacent line

THE THREE "T'S."

BY CHARLES E. WATT.

To the "three R's" of ancient fame must now he added the three I's of Ellen Terry.

When this actress was asked recently to tell in a word the secret of her grent successes on the stage, she said, "Intelligence, Industry and Imagination, but by far the greatest of these is Imagination."

Intelligence.

The playing of piano music in such a way as to Musical rivet attention is not so vastly different a thing from presenting a part on the stage, as one might think just at first-and the words of Miss Terry express clearly what has been in many minds for a long time in regard to piano playing. Intelligence is a god incarnate, the kind of music intelligence which comes a gift of Nature and the kind that is attained through long continued research. The first is the spontaneons kind, and to it may safely be cutrusted the questions that have to do with inspiration and emotion. The second kind of intelligence is equally fine in its manifestations, and has an advantage over the first variety, it can be substituted for the nature gift and in every case it must be associated with it, else the other hecomes erratic and non-effective. Industry has been lauded to the skies in prose and poetry-principally however, in prose, and it has been proven often enough that there is practically nothing, at least of a materialistic nature that cannot be accomplished by industry. Even piano technic, than which no more difficult thing is existent in the world can be imposed on almost any hand, arm and finger by unfailing industry.

Imagination.

But Imagination! Trnly "The greatest of these is Imagination." The emotional appeal in music waits upon the imagination! The vital part of every composition depends upon it and the interpretation cannot even be gnessed at until the imagination is put into play. Said a young woman pianist to me-a pianist whose rank is easily in the artist class: "Whatover of fine work I may have done, whatever of appeal to the public my playing has made, all this I owe to my vivid imagination-for, since I was a child I have pictured things in my music, and even the dryest of technical exercises always says some word or phrase incessantly to me, and until any phrase attains in my mind its meaning, and I have a picture that belongs with it-till then, I cannot play it." Every great conductor and every great artist is imaginative, and equally is it true every great composition is pregnant with imagination. Is there, then, a practical side to the question and can we deal even remotely with the development of the faculty, or must we say that Nature, and she only supplies the gift and attends its culture? Undouhtedly, there are some minds almost devoid of the quality of imagination and it is seriously to be doubted if these can ever interpret music in an appealing way. But many others have some traces of the gift and still others have a fair quantity and still lack the abundance which makes for intense vitality in the public work. Can such as these two classes cultivate the faculty? Assuredly, yes, and the only question is one of choice of means and persistence in their application.

Curiously indeed are the arts correlated, there is "form" and "method" in every art. Music has "color" and painting has "tone," while emotionality is an attribute of all of them. It follows then, that a study of all arts will develop imagination in the one art most wholly chosen for exploitation. The observing of shading and tones in painting will suggest similar artistic treatment of music, and the same thing is true with all other manifestations of art.

The Drama.

Drama is so potential in its influence that its value as an awakener of the imagination cannot be overestimated. Attend the theatre all you can consistently, and be careful to choose plays of romantic and esthetic import. Watch the gradual building up of the great scenes, the climax and the catastrophe, notice the application of stress and accent—and, above all, watch the utter impressiveness of repose. Put these things In your piano playing, if you can-and see the results! Let your choice of reading matter be stimulative to the imagination also, poetry and romance well chosen and

courage the growth of imagination in your pupils, and to avoid for them that hardness of thought which comes from an implanted impression that technic is the one god worthy of worship.

"WHAT IS TALENT?"

BY C. M. MAC FALL.

WHEN we come to reflect upon the number of Americans who are engaged in the study of music, not only Conditions at home, but also abroad, and following our reflection, find that so few of them ever rise to more than national fame, and a very small number even to a reputation heyond the confines of their own locality, we are wont to ask ourselves, why are the Americans continually bringing up the rear in the world's march of music. Is it because the American's miad is not as susceptible to music in the same degree as the mind of a Pole, a Russian, or a Hnngarian? Is it because the American has less natural technic and conception than onr foreign friends? Or is it for the want of study and practice, for the want of classical and competent instruction, or for the want of the musical atmosphere in which the students of foreign countries are permitted to grow?

Since the Americans have led the world in almost every other branch of learning outside of art, it would be the grossest error to say that there is anything insusceptible in the American mind where the practical assistance of progress in the scientific world is needed. It is the practical value of anything that appeals to the American, and not the artistic.

Philosophically speaking, like conditions produce like results. Ought not the converse of this he true? Great men are produced by great circumstances. When have the circumstances in America and Europe heen alike? Necessity has made us a practical people. While Europe has gone on perfecting itself in art, the Americans have built a nation. Mozart was born twenty years previous to our Declaration of Independence, and died when our government was just two years old. Many of the masters, whose music is now delighting thousands through the masterly interpretations of our modern virtuosi, lived and died before the "land of the free" had been dreamed of.

So from generation unto generation, European children have been surrounded with music of a vitality that shall last for centuries to come. American children have been taught that art is a luxury, that music is for those who need diversion, and the dreams of getting rich has ruined the prospects of many virtuosi in America.

Continuing the argument, the ques-Telent tion arises, "Who should devote him-Defined. self to the study of music?" This art. one says, those who are talented. That one, those who love music. The other one, those who are most intellectual. Then what is talent, what is love for music, what is intellect in music? In my opinion, the word talent is too often indiscriminately defined. Some say talented pupils are those who can play by ear. Others say pupils are talented when they show a great memory of indefinite capabilities. Mendelssohn says, "Talent is industry," and for many reasons I am inclined to believe the great master, after having observed how the people of his nationality studied

The head of a large German family often philosophizes thusly: "Carl shall play the violin, Hans the 'cello, Marie the piano, Hermann the saxophone, Hugo the bass-viol, Hedwig the cornet, etc., etc.," and in the course of time there is an orchestra in the family, playing the classics, but whether there is the most artistic rendering of the selections, would best be left for the critic to decide. But at any rate, when the was unthought of and when each had mastered his own particular instrument assigned him by the father, and had played selections in public, the public inthe playing was made possible. That is the secret, if there be any secret of the German's fame in music. They simply have dug it out, and where we Ameri-

There are so many lovers of music Lovers of and so few doers among them, The proud parent will say, "The bahy is Music.

going to be the musiciau, he just loves to thump on the piano." The baby may love to cry for the moon, but that crying will never bring the moon to him. No more is the thumping a sign of talent in the baby, for any child loves a noise, be it upon anything never so hideous as a cracked cowbell. We find lovers of music everywhere in grown people and how glad we are too, hecause even though they play not at all, they are good listeners. Then comes the talent of the intellect. The most infallible sign upon which the parent can build hopes of his child's becoming a plauist, a singer, a tencher or an artist in any one of the many vocations in music. Once in a great while the child

Prodigies. prodigies have come to the front. although Liszt always declared that he was no prodigy. As a rule our masters of music have heen made from the intellectual talent, so to speak, It is said that Von Bülow possessed no "real talent" for music, but through his judustry and intellectual study, accomplished what he did in music This will account for his exactness in his playing which really amounted to a dissection of the selection. Beethoven's music may be said to be intellectual since he could not hear it in the sense that we hear his music. One of our greatest biamets of the intellect to-day is d'Albert whose playing is so analytical that the most difficult classics are made simple, and easy to conceive. Most of Liszt's pupils were what is usually called talented pupils and couse quently were content to learn by imitation tather than by individual, concentrated study.

Of the intellectual teacher we come now to speak more specifically, For many years it was thought that scale practice was not only the greatest aid in mastering technical difficulties, but also a means of leading to excellence in the art of playing upon most matruments. Scales for fingering, scales for velocity, wales for rhythm, scales for everything. Liszt is said to have practiced them two hours every morning. If this was necessary for him, what will the rest of us poor fellows do? In his day, everything was in the blase style, until here came Schumann, a master of music not playing at all, no not even scales. Consequently, we find very few scale passages in his com-

When America is as old as Europe, shall we not have reason to believe that we shall have masters equally as great or perhaps greater than they have produced? We are too young yet, we have not hived long enough as a country, as a people, as a nation, to be producing masters in art nor interpretors of art, and we should be congratulating ourselves anon the distinguished artists of American birth, who, by their untiring efforts, have fanned the spark Davine until it has flamed up into some noble creations of

If we read the "Life of Le-Leschetizky, schetizky," by the Countess Potocka, we find him to be self-made man and a self-taught teacher. His teaching, ever since he heard Schulhof play, has been hased on the jutellectual in music. It was the consciousness and individuality of Schulhof's tone that made him say "that is the playing of the future." This was Leschetizky's most valuable lesson, so forthwith he commenced to study out means of accomplishing desired effects in plano study, whereby the world is greatly henefited by what they call "The Leschetizky Method," which he himself declares could be set down on a few pages, but that it would take volumes to explain its uses and advantages. Pupils of his are all intellectual performers. Therein is their talent, their technic and their conception,

Probably more people fail to achieve anything worth while in music from wasting time in indefithe critic to secure. Out at any title, when the "rambling" from one form of study to another than ever fail from lack of opportunity to succeed. The world is full of pianists who discriminately called them talented children. Not and violinists whose efforts remind one of the cannot play the piano, singers who cannot sing, for once supposing that it was through industry that wailing of a lost soul. The reason of this is more often desultory, careless practice and lack of "backbone" in study than bad teaching or per-Imagination also, poetry and romance went coopen and the property of the considered will reflect in meaning full pinns cans leave off, is where the foreign students get their cus Aurelius "Find time to be learning somewhat the considered will reflect in the considered will refle good, and give up being desultory,

BY JOHN W. HARDING

WHEN children come to the teacher it must never be forgotten that music is a beautiful art which even these children are capable of understauding to a degree, and of enjoying to the full. Children must be approached on the melodic side of music. They love melody, and, what is more, they caunot progress well or satisfactorily without it-nor should any teacher desire that they should. Exercises, it is true. are, as a rule, indispensable, but these must be given in the form of melodious studies. Technic must be sparingly administered, or prescribed in homeopathic doses, to he taken frequently, perhaps. I think the most difficult thing for a teacher of the young to decide is when to begin technic and how will it be best to introduce it. This is, I know, a problem to many teachers, for my writings regarding teaching of the young frequently bring me letters from teachers asking the question: "When do you advise me to begin teaching technic to children, and how is it best et about it?" Many teachers of experience have solved this problem, each for himself. But to the conscientious young man or woman just starting in to work it is a problem and sometimes a difficult of seems advisable, therefore, to touch upon this be at up the present article.

EXERCISES FOR BEGINNERS.

Handar technical exercises (in the raw state) are my mind, fitted for children's use. For a becoming I would say give them scales and finger skilfully mixed in with pleasing melodious Utolies. The position of hand and fingers, and of these, must be pointed out very gradually ofully and only when a wroug position or is observed. Many children naturally hold there but is and fingers well, and use them grace-(almost) skilfully. It is advisable, very ter showing them the proper height for seat r distance from piano, and also how they when these are correct or jucorrect), not to the least finger training until you have how much technic they possess naturally. ther's duty is to supply that which is lacking begin in due time to strengthen the fingers, supple, as the case may be; to develop in action of the fingers and proper wrist and mements, velocity, and all the rest, as the progresses or advances. Strictly speaking, training begins with (1) arm position and e arm; (2) hand positiou and wrist action; lastly, the fingers.

we in mind teachers who are beginning and as yet the experience that comes from teachyears. I shall venture to particularize each wint. A very good way is this: After formacquaintance of the new pupil and putting perfectly at his ease, endeavor to make him feel music and music-study are altogether delightful and that great pleasures are in store for him. Seat yourself before the justrument, and show him the rise and fall of your arms from elhow to wrist, as raise or lower the seat, until you get exactly the desired position (which in my own teaching is: elbow slightly lower than wrist when the hand is level upon the keys). Then show him the slant of the arms from shoulder to elbow as you sit too near or to far from the instrument. Children never forget correct position if shown carefully, in some such fashion. Say to them: "Let me see now if you can do this. If you can I shall know that you understand me." Then add: "Will you promise me to try to remember to be very careful at home to get your position correct each time you practice?" They will promise, and you will know from future lessons whether the promise has been kept or not. Again, by seating yourself at the piano show them that the hand is to be held so that there is room underneath it to allow the thumbs to move under, easily and freely. The moment the little fingers begin to straighten out and the arm to weight down the hand. point out to them that they have lost their little tent under the hand, and that the thumh now could not possibly pass under. Impress upon them that the arm must hold up the hand, not the hand hold up

When we come to finger-training tell them each finger has to be trained to do certain things: to strike hard, to strike soft, to go fast, to go slow, and so on. Tell them that each finger undergoes

for days, perhaps for weeks, he does some oue little thing over and over until he develops certain muscles or learus a certain movement; then he goes ou to another exercise to develop some other set of muscles, or to develop ability to make some other certain movement. This finger-gymuasium-idea does away with much weariness in the case of hands that require cousiderable training. But now, the homeopathic dose. If obliged to use a real technical exercise I usually write one for them of one har, or two bars at most, and this to be done by each hand, say, four times, and this perhaps twice during his practice time; and I look out to select a little melody-exercise that will help along the same line. A very good book to select a bar or two from is Loeschhoru's Technics. It is reliable, up to date and all right. It covers about all the required points in teaching the young.

THE ETUDE

MAKING TECHNIC ENTERTAINING.

By my remarks, thus for I merely undertake to show that even technical training may be made fairly agreeable to children because it can he made interest ing in some degree if the teacher knows his business. With juvenile beginners especially sclect exercises that are melodious. Never dwell too long on the mechanical side of learniung to play, aud, above all, never separate technical training from music. Bind them together always. We piano teachers must never forget that we are to teach music.

It greatly encourages young people (and indeed all beginners) to bring them as soon as possible to the point where they have something to show for their study; that is, being able to play something that sounds, and is, pleasing.

Regarding pieces, only those should be given at first which, in addition to being tuneful, lie directly under the fingers. It is also well to select, very often, pieces that are descriptive rather than purely Children love stories, the imaginative faculty being so strongly developed in them. Many teachers find it helpful to suggest story-thoughts relating to certain pieces. This is, of conrse, closely followed in kindergarten training, but the writer has reference only to older children. Nevertheless it is a pretty hig child that is too old for story-hiuts to help him out in the interpretation of a piece. Of innumerable works I will mention, as examples of what I mean Kullak's "Kinderlehen." (Child-life), and Schumann's "Jungend Album," (Album of Youth). They are tuneful yet not trivial, and allow great play for the imagina-

Another way to interest chidren is in teaching elementary Harmony and Analysis so that they will appeal to them just as hotany does at school, when they learn the parts of a flower. Children can be taught to build scales, to build intervals and chords, and to take these apart (i. e., to analyze them) in such a manner that it becomes intensely interesting to them. The ability of a teacher may be measured by his (or her) power to attract or draw the attention of pupils and to hold the same. That teacher who knows how to impart what he knows will he so full of interest and enthusiasm himself that his pupils cannot fail to become equally interested and enthusiastic. How do those teachers who acknowledge that they hate the work, that they simply teach for "pin-money," how do they manage to keep any pupils? This is a never ending problem to me. I fear the pupils in such case would tell a "dismal tale of woe" could we but hear their side.

THE MUSICAL CLUB

Another duty of the teacher is to play to his pupils occasionally. Play even scales and exercises showing that these, also, can be played melodiously and heautifully. Above all have a musical club, Invite your pupils to meet with you once a month. Have class-readings, look at pictures, let the pupils prepare little papers on allotted subjects. Require each one to take a musical magazine. A very good way is to subscribe yourself for some eight or ten copies and charge ten or fifteen cents per month on each pupil's account for that month's magazine. The amount in this way is so trifling that no parent thinks of objecting, especially when they realize it is the only expense of the club, no charge being made for the teacher's time and strength. I require my pupils to take a mnsical magazine for several reasons, two of which are, we need it for use in our clubs, we read from it and use it from cover to cover; and second, I want pupils' interest, your own classes and your bank acits "regulation" training precisely as the would-be if possible to interest not only the children but their

HOW MAY WE INTEREST OUR PUPILS? athlete goes, first, to a gymnasium, where every day families in reading about music, and to have parents take an interest in what their children are doing, and read and study with them,

Now just a word about dull pupils. We all have them and they must be taught. It is desirable that they should learn all they are capable of learning. The dull ones must be interested as well as the brighter ones. Never mind if their progress is slow; sometimes the dull pupil proves a teacher's worth far more than the brilliant, showy one. Anyone cau advance a bright, smart child; but it bears evidence of patience, kindness, faithfulness and sure ability if a teacher's dull pupils make a fairly good showing.

PARENTAL HELP

ONE of the great difficulties the teacher encounters is than of reaching the parents of his pupils at times when it is impossible to impress the children with certain principles without parental assistance. It is frequently impossible for the parent to call at the time the teacher appoints, and the pupil often loses much thereby.

There are many things of a very necessary nature which all parents should understand in connection with a child's musical progress. They range all the way from the simple matters of arranging the practice hours, so that the child is not denied the highly necessary outdoor exercise, to that of giving the child the requisite inspiration and enconragement which has so much to do with rapid progress.

We know of teachers who have regularly and persistently conducted parents' meetings. In some communities this is impossible owing to the wide differences in the social strata. Singularly enough, with very young children social strata interfere very slight-The mother instinct in relation to the young

child, seems to make all mothers akin. Thus the mothers' and parents' meetings conducted in the heterogeneous social centers of our great cities in connection with the kindergarten work in public schools has been very successful. In centers where there are wide differences of a social nature it has been found that parents' meetings held with the parents of older children are rarely successful.

The teacher must exercise great tact or the parents' meeting will prove anything but an advantage to her iu a financial way. Parents bave a way of getting together and discussing various things which sometimes leads to dissatisfaction.

A very good plan which some teachers of our sequaintance have employed is to form twelve letters upon topics of importance to students and parents. Have these letters copied, or, if you have a typewriter and a hektograph or mimeograph, make the copies yourself. Send a letter each month of the year to the parents of cach pupil. Make the letters as short and concise as possible. If you have the time write each parent a personal letter. Make each epistle interesting and pointed. You will find that your patrons will appreciate this immensely. It will show that your interest in the pupil is more than a passing one, and it will also display your ability to meet with the problems of practical teaching. It is the very best possible form of advertising, as nothing could tend to extend a teacher's reputation for thoroughness and sincerity as effectively as does this regular monthly letter Teachers who have used it tell us that they are rarely without pupils enough to consume all of their teaching hours. It is the regular persistent effort that counts

Another fine plan for teachers who do not feel sufficient confidence in their ability to write an effective letter to parents-and letter writing is a very, very great art-is to mark passages in THE ETUDE along the aforementioned lines and wherever the pupil is not a subscriber send a marked copy home to the parent with a request that it he returned by the pupil at the next lesson. It is our policy to have frequent articles that could be read with great profit, even by parents who have no musical knowledge whatever. These articles are always practical and are for the most part written by teachers who have mastered the ability to put their thoughts into words effectively. They are not unlike "talks to parents." The teacher who is continually thinking of his pupils' intcrests and sequentially, his own interests, never fails to attend to little details like this. It only takes a few minutes to send home a marked copy of THE ETUDE, and the effect of seeing the matter the teacher desires to impress in print, is often more convincing than the written letter. Try THE ETUDE plan and see if your





PRINCIPLES OF VOCAL CHITHER

BY MATTHEW SHIRLAW.

[The following article is reprinted in part from the Monthly Musical Record of No-vember, 1809. It contains an excellent presentation of the views of one of the greatpresentation of the view of one of receiver, as a second of the control of the co

What is the best method of training the voice? This is a question which is sure to be answered in different ways by all who know anything of the subject of voice production, and by many who know nothing about it. It is, indeed, a subject about which the most conflicting and contradictory opinions exist. There are methods scientific, methods empirical, methods physiological, methods sensational, and methods without method

The physiologist stands aghast at the presumption of those who would attempt to train the voice without having seen or made a single experiment with the laryngoscope, or studied in the most thorough way the anatomy of the larvnx and become acquainted with the functions of its different parts. The empiricist points triumphantly to the old Italian school of singing, and wants to hahan sensor of singing, and wants to know how much Farinelli or Porpora ways be absent a certain je ne sais quoi the breath is emitted from the lungs. knew about the anatomy of the larynx. Another thinks it is all a matter of which everything depends. A little more, voice production over which we have acoustics; he pins his faith to resonance, and would have all singing masters be and would have an singing masters of the expression, the situation, demands, to allow them the liberty to follow their thinks that deep breathing is the thing; another has discovered that the whole another has discovered that the whole secret lies in the cultivation of the head the theatre, this man, for example, to becomes compressed, and the voice is secret lies in the cultivation of the nead whom Nature has given a good voice, robbed of all its flexibility. On the other voice; stin another recommends as the pleases me less than this other, who is hand, any constraint occasioned even by only possible method, the throwing of pressure as the control of t by the sensations experienced, and so on the sensation of the sensations of acquired and it is evident that Rameau is here de-efforts because of acquired bad habits, ad infinition. Finally, as a logical and claiming against the stilled artificially these are the true obstacles to beauty of edly one gains ideas of style, finish,

In such a difficulty one is eager to were the income and time above quotation that receasing as (500 file) is always beautiful. All our within will uncernigely dictate the tone It so happens that one of the most ex- in every art, it is always the little more, attention, all our will, should be ocfor him to give younger to Time within will uncernigely dictate the tone for him to give younger to Time within will uncernigely dictate the tone the supposite that one or the mass cellent little works ever written on vocal or the little less, which makes all the cupied towards emitting the breath alcellent little works ever written on vocal of the flate (eas, which makes an the cupied towards chatting the breath al-science is scarcely known. Its author is difference. It is the difference between most in the same manner as when we science is scarcely known. Its author is unecessed. It is the functione occurred must in the same manner as when we none other than the illustrious French the harsh, grating tone of the uncultured wish to speak. When the speaker is ocnone other than the musticus rection to the property of the property of the first the speaker is occomposer and theorist, Jean Philippe singer, pianist, or violinist, and the full, cupied only with the thought he wishes Rameau. Rameau was an analytical improve suggest of the accomplished artist, produced without effort. It ought to be musical genius of the first touer. It was seen and sometimes the work of the same with the singer. Occupied solenot so much to what reus describes as it is to discount of the state of the same with the senger. Occupied sole-his admirable "force de tête" that art which fills us with enthusiasm, and by with the feeling he wishes to express, his admirance force to the transfer of the same of the Rameau owed his remarkable "discovers" that washe the unimproced and cool everything else should be so familiar to some order of a whole like settly remarkable so, as to the fact that he was endowed. This exact precision, on which everything him that he does not require to think of but of the adopted talent of another

His work as a muscal records is of the action of the asthetic sense another, and so finder the attainment of him. No man yet knows what it is

J. P. RAMEAU ON THE TRUE fundamental principles, he also attempted to do for vocal science. Never- a hurry to reach their goal. "By exert- of the voice; and the chapter concludes theless, Rameau's "method" seems to have attracted little or no attention. The principal reason for this may be that it consists of but a single chapter, hidden away in a volume which is devoted in the main to the science of harmony and of accompaniment, This volume is the "Code de Musique Pratique," published in 1760,

The title of the chapter in question is, 'Method of producing from the voice the most beautiful sounds of which it is capable, of increasing its range and rendering it flexible" ("Moyens de tirer les plus beaux sons dont la voix est canable d'en augmenter l'étendue, et de la rendre flexible"). Rameau has a few preliminary remarks to make on style, which are important enough to deserve quotation. He begins in his incisive, trenchant way: "Singing masters, especially in France, have always taught style in singing without concerning themselves much with the means to procure it, neglecting to perceive on what a genuine style depends every lesson on style meaning, therefore, so much waste of time and effort

STYLE IS BASED ON FEELING.

which is merely imitation. Let a piece necessary for the formation of tone. be ever so well rendered, unless it is

natural climax to this medley of conflict. custing against the student activities to the common a characteristic tone, as well as to flexibility of voice; phrasing, treatment and interpretation. ing opinions, we man it occared that whose we not communic a substantibility of the constraints of the const there is no genuine method of voice pro- or his time. It is also the urantatic com- duction whatsoever; that the ability to poster who speaks the composer who car- trembles, and beauty of tone becomes all judgments must be formed. When tones is never the result of any system and whose operas produced so powerful tones is never the result of any system and makes operate produced so powerful the maxim of the one main singing of training, but is the direct gift of an impression on Gluck when he visited masters, Filare il suono, is the correct Paris in 1746. But apart from this, there one, because a tone produced by the Nature.

Parts in 1740, but apart from time there one, because a tone produced by the text with his inner, not his outer, can be such a difficulty one is eager to well is much in the above quotation that receasy and unconstrained outflow of breath. The promptings which come from the production of the prompting r and theorist, Jean runtippe singes, panning of roomies, and the full, cupiet only with the thought he wishes Rameau was an analytical limpld, singing, or brilliant tone, as the to express, the tones of the voice are

most beautiful tones possible from the standard principle, may of the body, which should be, so to speak method, its fundamental principle, may of the body, which should be, so to speak be given in the axiom formulated by lifeless, during the time that the breath Rameau himself: "Train yourself to is emitted." avoid constraint" ("Prendre la peine de Rameau remarks that he would not reneats again and again, as though he on the importance of this absence of concould not sufficiently make us realize its straint if he had not felt himself comcould not summerly make us realize its state in the last and let let immsel commingortance. He has a word of warning pelled to combat the "innumerable prejfor those singers who are in too great udices" which exist about the formation ing oneself too much," he says, "every- with still another repetition of this fundathing is lost. Imitate those children mental principle: that the singer should who have just learned to walk; they do examine himself continually, to discover not dare to press forward, because they whether he is permitting in himself the feel that they will fall. But patience es- least effort, the least constraint, and with capes; one is impatient to arrive, one the wise recommendation to those who never arrives! A false road has been sing badly to give up singing altogether taken; great efforts are made to con- until they are able to feel in themselves tinue. time is lost. Despair sets in; and the sary,-The Monthly Musical Record only consolation one can find is in attributing to Nature faults which have their root only in bad habits.

THE POSITION OF THE RODY.

"The body should be held gracefully, and one should feel the greatest flexibility in all its parts. Indeed, this is a general principle of all the arts of exercise. But this gracefulness, this flexibility of body cannot be attained where there is the least constraint, Consider the actor, If he is capable of feeling, he completely surrenders himself to it, and this with all his soul; his gesture, the play of his Art is hidden by this art alone—the art of being natural and unconstrained. In-

based on genuine feeling there will al- ficulties, depend on the manner in which tion in toto interferes with individual "All perfection in singing, all its difwhich makes all the difference, but on The breath, indeed, is the only thing in or a little less, a little sooner, or a little direct control. With regard to the later—in fact, that exact precision which muscles of the larynx, all we can do is failing at any one point, everything be- natural movements. When the breath is comes insipid and the effect is lost. At emitted with too much force, the throat voice, efforts which are not recognized as especially the best in vocal music.

"The maxim of the old Italian singing the student of singing will find that he ies," as to the fact that he was endowed with an extraordinarily keen musical per-depends, can to a certain extent be it; for when the mind is distracted by you have only an extemporaneous, half ception and power of penetration.

harmony. And what Rameau did for the stanteau proceeds to give an exposition tone, range and flexibility of voice and thou canst science of harmony, by reducing it to its of his vocal method, of producing the depend on this principle of principles: dare too much."

most beautiful tones possible from the 'Train yourself to avoid constraint,' not

n'en point prendre"). This principle he have entered into such a long digression Useless cares! A considerable all the liberty and freedom that are neces-

IMITATION

BY GEO, CHADWICK STOLE

Or all the means which a tudent of singing employs in perfecting his voice, that which he must exercise with diligence yet with utmost circumspection is the imitative faculty. It is wise to imitate when the question co. fronting him is one of technic; it is unwise to imitate in the matter of style and excountenance, all express his emotion; in pression, because it inhibits the develhim we see Nature herself at work, and opment of individuality. The student of singing should listen attentively to the expression which artists give to STYLE IS BASED ON FEELING.

deed, feeling is a gift which demands their songs, but he must remember that

from the mind all the liberty possible, what he hears is the commentary of based on feeling, and how otherwise can the least reflection destroying every one particular individual's emotions it be procured? Style in song is like natural function. This principle of upon the propositions of h undergesture in the actor. What is true and naturalness and unconstraint is of special standing. The style and expression of gesture in the action. What is the and maturaness and manufacture to specific and the second action of the breath great artists is always to be conducted, but this phase of the art of singing cangrowth; if persisted in it invari bly prevents a man from ever finding his true self. A mere imitator has a thing to fall back upon when his model | gone. In other words, he himself has nothing

> A vocal student should be constantly encouraged in his efforts to create his own atmosphere, and his own style and for him to give voice to. This will be his self-revealing voice, and with none other will he ever be able to sing with real success, because with none other can he clearly reveal his own feelings.

Emerson says: "Insist on yourself: never imitate. Your own gift you can present every moment with the cumueption and power of penetration. taught, but in the higher maintenanons two different objects at the same time, possession. That which each can do His work as a musical theories is of of art it cannot be reduced to an exact these tend mutually to destroy one best none but his Maker can teach as the founder of the real science of other uses premium, sometical harmony. And what Rameau did for the Rameau proceeds to cive an exposition the harmony. And what Rameau did for the Rameau proceeds to cive an exposition of the control of the co

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ost or them are easy, none at all common.

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THEO. PRESSER CO. 1712 Chestnut St. - Philadelphia, Pa. WHY WE SING.

BY KARLETON HACKETT

Why does anyone desire to sing? To express feeling and emotion. Why does anyone study the technic of singing? In order to gain such understanding of the laws governing his voice that he may use it to express the emotion there is within him. Many students seem to lose sight of this fundamental fact, and, alas, many more never appear tion that if they learn to produce fairly in his book on piano playing says: something in them to express.

ing of a singer. But the power to greatest technic, are not artists. express again pre-supposes that the How then shall the singer develop in utterance.

The young student hears much about the necessity for technical equipment in many directions: he does not always hear enough of the need for his growth as a man and a thinker, so that if he does finally develop some vocal technic he may turn it to some useful purpose. There is pupil after pupil, to say nothing of the singers, to whom the music and poetry of a song seem to mean nothing. Their whole thought is engrossed in the production of certain

This is the true cause of many armerely makes tones, instead of singing this article to whom credit is due. about something. What does an audiselves. If the singer will do this with could read."

convincing force they willingly go any distance to hear him, but just to see a display of technical skill they do not appreciate it, and are not interested.

THE ESSENCE OF INTERPRETATIVE

Art is many sided and of vastly differing meanings, but it all comes back to the human fact of telling our brother men something of the beauty, the joy. the corrow the tracedy of life, and technic is a necessity merely because it enables the singer to express his to have heard of it! They have some nogood tones that this will in some mys- pianist's bank account, upon which he terious way make singers of them. can draw at any moment, is his technic. They are mistaken. They will never be- We do not gauge him by it as an artist, come singers, no matter what technical to be sure but rather by the use hi skill they may acquire, unless they have makes of it; just as we respect the wealthy according to the way in which The power to express is in itself as they use their money. And as there much a technic as is tone produc- are wealthy people that are vulgar, so tion, and exactly as vital to the mak- there may be pianists who, despite the

singer really has something in him himself the something that makes an which demands expression. This is artist? Let him make a man of himreally the fundamental question in all self first, a man with sympathy for life As a distinguished singer once for the struggles, sufferings, joys and said, "If a man really has something triumphs of his fellow men. Let him to say, he will somehow get technic give his mind and time up to learning enough to say it." The matter with the truths of life so that he believes in so many singers is that they have the good and hates the evil. If his nothing to say; art does not mean any- heart and soul vibrate in sympathy with thing deep or earnest to them, so they the great world around him he will find annot interest people in their singing. himself fairly bursting with thoughts The power to express is a technic; that struggling for utterance. It is in the is, it is governed by laws, but it must mind and soul that an artist is made. derive its foundation from some great not in the throat and lungs. Hear the fact in life, something which deeply great artists, hear all the good music moves the man and compels him to you can, read the fine books, look at the pictures, hear the great actors, mix with men, learn how they feel, think and act so that you become a vital part of the life of the world, vibrating to its pulsations, stirred with its emotions. Live, feel and think; then if there is anything in you it will come to some-

THE TENOR-A CORRECTION.

An article appeared in the May issue of THE ETUDE entitled The Tenor, In some unaccountable manner credit for this artones, and whether or not they ex- ticle was given to Mr. J. C. Wilcox. Mr. pressed anything by their singing does Wilcox writes to say that he does not denot, apparently, cause them the least serve credit for this article and that it differs from his own views upon the subject. The article has attracted a great deal of tistic failures. The singer does well favorable attention, and letters have been enough so far as the making of received from readers who were intertones goes, but nobody takes any interested by it. We shall be pleased to est in his singing. Why? Because he correct this error, and give credit for

ence care about a singer's method of IT is curious to note the simple faith tone production, or where or with with which pupils will often go to a whom he studied? Ninety-nine people teacher under the impression that if only out of every hundred are not in the they receive a few "lessons" all will be slightest degree interested in any of well, and that they will not have to work these things; they wish to have the to attain results. Hauptmann, the renowned singer give them the expression of German theorist and teacher, once rebeauty, show them the things which marked: "Some pupils come to me as the great artists have done, which they can peasant went to the optician for his specappreciate but cannot do for them- tacles, thinking that if he had them he

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CHOIR ACCOMPANIMENT

BY H. C. HAMILTON

In accompanying a trained body of singers such helps should rarely be necessary, and the organist can give attention to finer shades of contrast and phrasing. The choir should be trained so that every one will get his note from hearing the last chord played, as this is of the utmost importance in acquiring good attack. In amateur choirs there is always a diffidence and a "holding back" at all leads, which is fatal to good interpretation. Sometimes they are depending on the organ to sound enced, he finds his chief difficulty here.

ADAPTING THE ACCOMPANIMENT.

When an anthem can be sung without help from the organ, the choir-master's indications being sufficient, all will begin to take a fresh interest and even a certain amount of pride in their work, and only those who have filled can be avoided, and also the "choppy" the position can fully understand the effect of staccato chords is not apparent. The longer he remains in his work he Macfarren. Borthianski has lit encouragement this brings to the leader. The time has then come when attention can be given to artistic accompaniment, and not merely to pulling the choir along. The part marked "organ" is not always well suited to that instrument, although it would be excellent on termed balance of power. It impressed until it becomes second nature, But the piano. An organist with good taste will very rarely play quickly repeated chords or skips, and then only on a chords or skips, and then only on a Athus, Iron sumson. The organ was a change from title organization of the churches of this country very soft stop. An accompaniment of one of the finest in the Western States, tions. Naturally their minds are on the organists have neither the

soloists, a little more adaptability is a play in a light frivolous manner. prime requisite, as no matter how ex-

is hard to see. It has kept many an organist in a perspiration, as, notwithstanding all his intuition and adapta- tainly no one can compel them to atbility, he is afraid something is coming for which he is not prepared. There should be as perfect an understanding as possible during rehearsal and all of the church's work is done gratulas possible during rehearsal, and all of the characteristic returned as accelerandos, etc., gone over tously. All so engaged are conscious relations and accompanional are per-that something depends on them, and fectly together. Then, if the singer surely, compared with some things, the diverges somewhat at the time of performance, the organist will be so well have been cases where the choirmaster grounded as to what he may expect, has been obliged to phone, write, or see that voice and organ will be more of an members of the choir personally to

But if singers have their faults. neither are organists blameless. Sometheir "cue" note, and sometimes on one times the organ drowns the voice; at another. In cases where the organist other times there is not enough suptrains the choir, if they be inexperi- port. Then, again, some are helped by a strong accompaniment, while others If he has a good pupil in organ to assist are not. The soft 8-ft. reeds with pedal him, it would be well at rehearsals to stand in front and give the singers stops, and the swell pedal should be in strict time, letting the pupil play all constant readiness for crescendos and leads and difficult parts prominently, accents. Unless the singer needs help-As soon as tolerable certainty is gained, ing it is better not to play the voice As sound as foretame certainty is gained, mg it is death flow to play the forether stop part, but if there is anything in the way table. It sometimes requires a great and other historians. The of or else play softly, letting the voices of an obligato, a soft stop used as a effort to avoid showing these feelings in the new cathedral represensolo that contrasts well with the voice can be used with good effect. Some- theless, the leader must be fair and Havdn. Handel. Mendelssohn a times when one is confronted by an adapt himself to those with whom he is anski, all well chosen; but we times when one is confronted by an adapt numsel to those with whom he is ansk, all well enosen; but we accompaniment of moderately fast re-dealing. It is not an uncommon the greet that in an Episcopal church produce and the second of the se peated chords, it is well to hold one for musicians to fail to make allow-note of the chord, repeating the others. Sometimes a choirmaster (espe-have provided monuments to so-In this way a "dead" effect, which some cially one who is not experienced) masters who have written more times results from long, slow chords, thinks that every one should fall imme- for the service of that church

BALANCE OF POWER

regard to introductions and interludes. expect perfection in a short time. The heen included, however, as my It is a thing personally, have not seen professional musican has his mind the Greek Church. itself forcibly on me twice; one time in not so with the average choir member, listening to the solo "Honor and With most, the choir practice is to them Arms," from Samson. The organ was a change from their ordinary occupa- of the churches of this country usually something players are sensitive—served when hearing one of the soids—when the singing will have its effect, even if trained performers, and a beginner of

perienced an organist may be he will attendance at choir practice is in itself and expounded.

find something new to engage his attenvery educational. To quote Schumann find something new to engage his atten- very educational. 10 quote semimon tion in accompanying strange soloists, again, "Sing diligently in choirs, especial attention to the needs of the students living in out-of-the-way places, tion in accompanying strange soloists.

again, "Sing diligently in choirs, espeIt is to be hoped the day will come
when vocalists shall consider proper make you musical." Not that any one
time of some importance. Schumann can be made musical, but the natural
especially in the playing gift has in this way a chance for develwere eight pipes shown. These creof the sudents living in out-of-the-way places,
one on obtains in Gostantinople, which was organ student who is willing to make
cretted by Theodosius, in '93. There
strenged has said. "Play in time. The playing gift has in this way a chance for develwere eight pipes shown. These creof the sudents living in out-of-the-way places,
on on obtains in Gostantinople, which was organ student who is willing to make
everted by Theodosius, in '93. There
strenged has said and the proper shown of the control of the c be helped in more ways than one by seen standing on the bellows. This THE greatest triumph of a teacher does drunkard. Make not such your models." be helpen in more ways unin one of season and the highest standing on one of one of the season was probably an error, as there were not consist in transforming his pupil into Singers, however, consider some free-being in a choir. Resump at signit, was prountly an error, as there were not consist in transforming his papil into dom in this respect as their right, but keeping perfect time and the habit of doubtless two bellows, but the skill of a likeness of himself, but in showing

true musical tone in their playing, and realize that vocal and instrumental music have much in common. In a choir one can begin to participate in real music very soon. In playing, more things have to be learned before one can perform even fairly well, but in a choir one can hear and take part in what gives pleasure from the first

The members of the choir should feel their responsibility individually. Certend, if they prefer to do otherwise, Any position, paid or not paid, has responsibility connected with it. Much choir's work is not too operous. There avoid being without some voices on Sunday. This is a most undesirable state of things. It is better to have only a few reliable members than a head chorister of the Temple number whose attendance is uncertain. A little extra effort on the part of memhers of the choir when special music is to be given is always appreciated by have escaped the musical

SELE-CONTROL

Musicians are often highly strung, been in doubt, has had her nervous and therefore somewhat irriwhen things do not go right. Never- ory, Palestrina, Tallis, Pur diately into every idea he suggests. stance, Stainer, Barnby, Goss, M. will find that these things have to be to such distinction, as he is kn brought constantly before the choir, or as the composer of one hymn u One more thing should be noticed in they will be forgotten. It is not fair to Episcopal service. He may pos-

attempt to get more of the "singing" or A UNIQUE MEMORIAL TO FAMOUS COMPOSERS OF SACRED MIISIC

In the new Cathedral of St. John the Divine, which crowns Morningside Heights in New York City, and represents an expenditure of \$3,000,000, ale though as yet it is not one-third completed, there is a unique memorial to some famous names which have been connected with the music of the church.

At the end of each choir stall there rises a statue one and one-half feet high These statues are part of the present of ex-Vice-President Levi P. Morton, who with his wife, donated the magnificent organ. The statues represent St. Cecelia and Asaph. The Bible rec ords of the music of David and Asaph must supply all the information we can obtain regarding their work as musicians, However the music of David may be regarded judged from moder one can only observe that if it was in any way comparable with the man the poetry of the "sweet singer Asaph, whom David appoin s the was so much admired that che followed him were pleased t "sons of Asaph," seems nev which Grove and other lex celia, whose spiritual nobility as a SHO or in-

SELF-STUDY AT THE OPEAN.

very soft stop. An accompaniment of one of the unest in the Western Otales, tools and had immense power. There was a many other things besides music. The nor the capability their position is and this kind is purely planistic. Sustained and had immense power. Incre was a many order timing usuales music. Inc. nor the capability their position of anos, simple though they may decided difference between the single's young choirmaster finds this an occa- but are doing the work because nobody sound, form the best accompaniment forte and the organist's forte, with the sound, form the best accompaniment fore and the organises form, with the organ has tact, patience, perseverance and a where fully trained organists are unobconsequence that every time the organ had finished and the voice began the belief in ultimate success, he will before tainable, very often the church crycles had finished and the voice began the voice beg what to him may sound very soft (if really trivial after the tremendous tone the console be close to the instrument) had subsided. How much better it against singing for mere display. The ments of good organ playing in the will generally be heard more distinctly would have been to modify the organ, happiest results cannot be attained until latter case the condition is quite unavoidwill generally be near more usuallety and not place the voice at such a disad-the choir both as a body and as mem-able. If a new organ comes to town by those in the pews, nend the many and not place the voice of bound allows. Complaints of too much organ. This is vantage. The other occasion was ob- bers realize that they are offering public somebody has to play it, and the salary complaints of too much organ. Alls its values are used when hearing one of the solos praise. When this spirit animates all, paid is not always enough to attract fully about, yet there are often non-profess. From Member and a beginner or a songle with large expectation and if one order of things was reversed. When the interpretation leaves things yet to student has to be found who is willing stonals with a very nne ear, and if one order or unings was severable the voice had finished a superb note, be desired. The choir will not then to do the best he can. Fortunately, how really desires to do the choir, himself the voice had hissned a superu note, or desires. The choir wall not then to do the best he can. Fortunately, how and the organ full justice he will not be and the organ could have enhanced the longer be looked upon by some as a ever, many such students become interand the organ tull justice fie will flot up a state upgate that the solo part with thing to be merely tolerated, but a ested in the work and often develop into When it comes to accompanying by hearing the organ part drop and present, and making every one con-lence of many educational works on or-adiests a little more adantability is a play in a light frivolous manner. effect by repeating the solo part with the felt inspiring all first-rate players. Thanks to the excel-One should not fail to remember that truly acceptable as that which is read reasonable price, and to the fact that musical magazines are obtainable which

dom in this respect as their right, but keeping periest time and the mont of the scale of the sc vidual self .- Elhert.

IN WHAT PART OF THE CHURCH from the outside which can reach it. A SHALL WE PLACE THE Wirsching Organ NEW ORGANS

were a naughty child and told to stand in

organ gallery is generally higher than the

loor. By having the organ floor elevated

t leaves a space for the circulation of air.

This is a great improvement over the plan

of having the organ on the ground floor,

for if the floor of the church is immedi-

ately over the basement or cellar, the

mechanism of the instrument is in danger

The organ, if placed in an alcove or re-

cess, loses much of its power. If the or-

gan must be placed in a recess the open-

ings into the church should be ample.

There should be no space over or beyond

the sides of the apertures to hold the

nower back or impair the quality of tone.

A fatal mistake is made when an in-

trument is placed in a recess or chamber

and the whole blocked up with huge pipes

leaving no way for the tone to escape, ex-

tine pines or permeate a stone wall?

The divided organ may have the ap

apparent to anyone.

pearance of symmetry, but it certainly has

from dampness.

corner with its face to the wall

BY HADDEN D CALL

INDIVIDUALITY and EXCELLENCE We were taught in school that the laws of light and sound were analogous; that Merits and invites investigation. both were wave vibrations Obviously Literature, Specifications and then, the position where the organ would Fetimates sent on request be heard to the best advantage would be the center of the front wall of the audi-The Wirsching Organ Co. torium. The sound waves would then be SALEM OHIO diffused in the auditorium without interference, there being no side walls of organ chambers, galleries, or pillars to FREDERICK MAXSON break the vibration. In order to see that this ideal position cannot be always main-CONCERT ORGANIST tained, we have but to take a glance at churches of different denomina-Instruction in Plano, Organ, Theory tions in our neighborhood. In Episcopal 1003 South 47th Street, Philadelphia, Pa churches the organ is often condemned to hole in the side of the choir as if it

The Musical Leader The Catholic church treats it differently That denomination places it in a gallery at PUBLISHED WEEKLY the rear end of the nave. In Bantist \$2.50 a Vans Methodist, Presbyterian and in other Ten weeks' trial subscription, fifty cents churches the organ is placed wherever the The Recognized Authority on all Musical Matters for the Central and Western States. whims and fancies of architects and music committees choose to out it. Of late. In confunction with ETUDE, advantageous however, the organ has been placed, as a CLUB OFFER general rule, in the front of the church, MUSICAL LEADER, regular price) Club Price somewhat in the rear of the pulpit. Plac-And ETUDE, regular price \$1.50 | \$2.50 ing the organ behind the pulpit has one thing to recommend it—that is, that the

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steady draught of air will put an organ out of tune, no matter how long and often the tuner tinkers with it. There should not be a window at the back or side of the organ chamber. For two reasons, first, the window magnifies the sun's rays, and also retains the heat; second, there is almost always a draught of air coming from the loosely leaded glass, and the windows being thin, makes the chamber chillier in winter than the rest of the building. If there is a window in the

chamber it should be boarded in so that

snow, rain and wind cannot get in their

destructive work. Lo! the poor organ builder. How much he is abused! Like many a good workman, he is hampered in his choice of tools. He seldom has ample room to build the organ contracted for, conse quently the air chests are cramped, the pipes-like sardines-crowd together with most unseemly comradeship, the mechanism in general is stratified and compelled to track in the strait and narrow way. I on Saturday there is some derangement and a hurry call is left for the builder

he comes with his long, black, bag. He has quite a neat task to locate the trouble and remedy it for Sunday. This is gen erally the fault of the church architect, who evidently thinks the organ-builder can make a whistle out of a pig's tail, and to mix the metaphor a little, allows him no space to whistle in. The best position unquestionably to

place the organ would be on a choir screen, but as choir screens in this coun try are little less common than a speci men of Foraminifera, we will have to discard the idea of choir screen, and accept the next best location-which is a choigallery directly in the rear and above the

Of course, the Episcopalian church will not admit of such a position; that church always has had, and always will have the side chancel chamber. However, there are many other denominations that can use the choir gallery as a site. The placing of the organ thus has two virtues the centralization of tone and uncramped snace.

A NEW ORGAN BOOK.

Hints on Organ Accompaniment. By cept through the narrow openings between Clifford Demarest Published by The One does not expect light to enter a H. W. Grav Company, New York, N. Y. room when the shutters are half closed; Price,

Adapting piano accompaniments to suit how then do architects and organ builders expect sound to climb over elephanorgan needs is an accomplishment which organists are frequently called upon to The reasons why organs are divided are display. This little book is full of valumany and various. Sometimes it is to able hints and information in regard to show a stained glass window. Sometimes work of this kind. Many examples are the organ is divided because there is not given of the way to adapt pianistic idioms ent room to enclose it in one cham- to organ requirements, and there is also ber. Then, again, it may be divided be- an excellent chapter on registration. Mr. cause the organist wishes to secure an Demarest is too well known to ETUDE readers for us to need to say that the There is this to say about an instrument work is admirably conceived, carried out, so placed, and that is, that an organ di-vided against itself cannot stand without was intended. a great deal of criticism and fault-finding.

By music we reach those special not a halance of tone, which must be states of consciousness which, being without form, cannot be shaped with apparent to anyone.

Care should be taken when the organ is the mosaics of the vocabulary.—Oliver a stalled that there are no draughts of air Wendell Holmes.

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ERN VIOLIN WORKS

woman performers upon the violin, has movement. been giving some interesting informareporter, in which she said: "Why, nowadays we find children of the age of twelve or thirteen accomplishing with the utmost ease what would have almost incomprehensible how they are able to do it. The fact is they are starting where their artistic ancestors left off. For this we may give thanks necessary for their rendering, a technic some summer." whose secrets he alone possessed. In this I believe we may compare him to Chopin and Liszt, who wrote piano music necessitating an entirely new

viously been in vogue, the Paganini technic to build upon from the paganini technic t the outset. To-day we do not look trouble at some time or other. Some ficulties to which the bow is subjected in to teachers and students of the violin upon a person who can play double possess hands which are dry under all the art of cantilena playing, harmonics as a miraculous being. At circumstances; others again have no diffithe same time it seems hardly just to culty except at times when they are tone is pure and singing, for which latter speak of our modern violinists in a nervous or excited, are playing when quality a moderate vibrato will be of speak of our modern volinists in a nervous or exacted, are playing minor quality a moderne volundo will be out. A special, from Europe, from the way that must seem disparaging of the buildings which are overheated will be obtained as the contractive with a Brussels Exhibition, which was resulty way that must seem disparaging of the wasness and the seem of the raganinis additites, for, after an, was others are afflicted with hands which at say the least. Quick figuration or paspossible? It would be quite as unjust as to imply that piano composers of to-day are greater than Chopin because hands were excessively moist in youth to-usy are greater than cooping whose mands were excessively mouse in journ solution Chopin's genius made possible.

esque personality that Paganini interests me. Judging him by his music as Italian opera singer, brilliant of execution, but not deep or impressive along other lines

"Speaking of the acomplishments of young violinists of the present reminds young volumes of the present and not with any pare of the arm, which hefore starting to practice, in order to at all times must remain passive as far description was given of an automatic volume and the present and the pre me of what I notice white substitute the figure starting to practice in order to at all times must remain passive as far which the figure supple and flexible, and as moving and manipulating the bow are violin player, invented by a Swedish-Some of the boys whom he is teaching there is no reason why the advise should concerned. Therefore the arm only folare perfect wonders, and the most re- not be good for violinists as well, in Jows the wrist, but it has nothing to do are perfect wonders, and the most renot be good for vioninsts as well, all lows the wrist, but it has nothing to do with the moving of the bow. This can by a slot machine device when a coin is

KATHLEEN PARLOW ON MOD- persuade Sibelius to rewrite this division," said Miss Parlow, "but it is KATHLEEN PARLOW, the young Canadian doubtful if he will succeed." Asked violinist, who has had a rapid rise in why she did not play the two good the past few years as a solo violinist, movements and leave out the other, until she is now universally pronounced Miss Parlow expressed her belief that by leading critics in America and it would be a very strange thing to Europe to be one of the greatest living allow a concerto to end with a slow

The violinist is a great lover of the tion on violin playing to a New York Brahms concerto. She also expressed Brahms and Grieg.

been considered tremendous feats bethe Norwegian landscape to me, with
In his preface Mr. Ern says: "To instrument. As a rule, harmonic opposed
In his preface Mr. Ern says: "To instrument. As a rule, harmonic opposed "The Grieg sonatas always suggest monics their wonderful clarity and purity. give scale practice its dues I have writtmore quickly and sound clearer on thin Particularly striking in this respect is ten this work, driven by the wish to fill, strings. On thicker or normal trings the slow movement of the one in C slow movement of the one in C at least partially, a gap which I have they are apt to sound converted or linsty, minor. Some time ago I took a trip always sorely felt in violin pedagogy. A even on well-seasoned instruments. It to Paganini. When his works were some of the most beautiful fjords. The from Christiania to Trondhjem, seeing great part of the most essential work in will therefore he more or less a question written they were looked upon as imair is so wonderfully clear that things which involves the solutions for mastering possible. No one had thought of find- that are actually far removed from one ing himself confronted with such tech- seem close at hand, and I have just nical problems as they offered, and such a strange and ethereal impression consequently they were deemed impos- on listening to these Grieg composisible until their composer had shown tions. I love Norway and should like that a newer and broader technic was to be able to spend my vacation there

MOIST HANDS

THE very large number of violinists kind of technic to that which had pre- and students who are afflicted with moist hands are always interested in means iously been in vogue.

"Now all is different. Players have they may be, for nothing is more disall times exude moisture like a wet sages, such as rapid scales, must be played sponge. In many cases the trouble grows without vibrato. Draw the tone from the exhibit which is of great interest is an

A well-known violinist advises plungofficial control Chopin's genuis move possions.

A wear-mown routines actives pump.

It is as a technician and a picturiary of the left hand in water as hot as each of the control of the property of the control of the property of the prop before beginning practice, repeating the end of the bow, keeping the stick confingers and bowed by a revolving ring ests he, Judging and by his mast as soon as the hand begins to stantly inclined about 45 degrees toward of horsehair. Selections of music ren perspire freely again. The action of the the fingerboard, with the hair as far dered by this apparatus are given at hot water is also valuable in "warming from the bridge as the pressure will allow, intervals through the day. The whole up the fingers" and making them supple. The pressure given to the stick must action takes place through the agency Joseph Hoffmann, the eminent planist, originate with the fingers, as part of the of the familiar perforated paper strip advises planists to keep their hands in hand (generally designated by 'wrist'), of the ordinary 'piano-player a bucket of hot water several minutes and not with any part of the arm, which

they are. Professor Auer is absolutely well-known concert violinist, in the unable to overcome their laziness, artist's room of the theatre where he cause of wrist stiffness." they are. Processor and is absolute, unable to overcome their laziness, artist's room of the theatre where he unable to overcome their laziness, artist's room of the theatre where he cause of wrist sumness.

Of left-hand fingering Prof. Ern says: have to be devised, so that the violin and plano-player would be unable to bottle of alcohol in his violin case, to the cause of wrist sumness.

Of left-hand fingering Prof. Ern says: have to be devised, so that the violin are resonable height and from their roof, would have an accompaniment. This plish."

Miss Parlow spoke of the new violin

Miss Parlow spoke of the new violin

ening the hand with alcohol was the best of the whole hand in order to move a

means he knew of to dry the hand be
finger. This involves the necessary and

win its way much more slowly than

win its way much more slowly than apply to his left hand to dry it. From long experience he declared that moist ets; that is to say, do not use the muscles machine exhibited at Brussels, concerto by Siderius, which, out or means he knew of to dry ine nand bethree movements, contained two that fore playing. Alcohol evaporates very Very important rule of keeping the thumb the player plane, since it is not as ef-

NEW SCALE STUDIES.

new treatment of the problems involved faultless." is always welcome. A new work on Of the speed at which scales should be by Henri Ern, the well-known violinist, omposer and teacher.

of contents, as follows: Slow Scales of progress, or no progress at all Three Octaves, Fast and Rhythmic Scales Most violin students find great difficulty of Three Octaves, Scales of Two Octaves in making harmonics, natural and arti-Smooth Legato Playing with Quiet ing of this difficulty in his chapter on har-Thumb. Scale Passages Through All Posimonics Prof. Ern says: "Clearness of the deepest affection for the Tschai-tions. One Octave Runs for Strengthen-learmonics, especially as regards the artikowsky and the Dvorák, and she dotes ing the Left Hand, Two Octave Runs, ficial ones depends mainly (aside from the on the violin sonatas of César Franck, Scales of Four Octaves, Scales and Scale principal condition of perfect intonation) Passages on the G String, Scales in Har- upon the thickness of the strings, and to

manifold technical difficulties, and it is not too much to say that intelligent, vari-

Prof. Ern's work contains considerable ment. descriptive matter, treating of bowing, "Scales in harmonics should at first be tone production, etc., which is of the practiced with a full, light and decided greatest interest. Of slow scale practice stroke of the bow. After this ha for development of tone he says: "Slow mastered thoroughly the student will find scale playing as a daily practice is the it comparatively easy to get these fairyonly radical means to remedy poor tone like sounds at his command with any part production as well as faulty intonation. of the bow,"

violin, do not squeeze it. Watch for ingenious combination piano and vio-

by the wrist exclusively.

bottle of accobo in his violin case, to would have an accompaniment. This apply to his left hand to dry it. From a reasonable height, and from their sock-scems to have been achieved in the three movements, contained two ones fore playing account exapirates very try important one of accounting the player plane, since it is not as erform any cramping on the neck. The left feetive, is more complicated, and is important a rôle as the right hand, and player piano.

should therefore be kept just as limber THE literature for the study of violin and flexible. Should scratchy tones occur playing from a technical standpoint con- (mostly caused by pressure from the arm. tains many excellent works for the cultivation of scale playing, but the subject moving the bow unevenly), repeat the is so important, so fundamental, that a same note until the tone sounds clear and

scales and arpeggios has just been written practiced by the student Prof. Ern says: "The tempo should be governed by the technical proficiency of the student. This The title of the new work is "Scales applies not only to scales, but to all and Arpeggios for the Development of passages where difficulties of any kind Virtuosity in Violin Playing." The scope are to be overcome. The neglect of this of the work can be judged from the table principle is often the only cause of slow

over All the Strings, Exercises for ficial, "speak" well and clearly. In speakviolin playing lies in daily scale practice, of sacrificing one ideal for another; that he attained on thin strings, or to spend all efforts for the acquisition of a merely ant scale work contains to a great extent player, but precludes any larger r. ge of by itself the Gradus ad Parnassum of expression, as well as any considerable outpour of a vigorous musical tempera-

A MECHANICAL VIOLIN.

mechanical violin which has be a atsmooth connection of bows, to be effected lin automatic player. Three violins

American named H. K. Sandell, which other public places, and set in operation dropped in. In The ETUDE article it was

were of amazing beauty and a turn rapiday, and thus theoroughny tries up that was "absolutely terrible." "My the persyntion. The only difficulty is thumb and wrist play, in a way, just as more expensive when combined with a benefit of the person of the p

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LADY HALLÉ'S ENVIABLE CAREER

on April 15, at the age of 71, adds one full command of her great powers. more to the list of great violinists who Lady Halle had many honors in the have passed away within the last three years. For many years Lady Hallé was the most famous woman violinist in the world, and the world of violin playing ourse her a tramendous dabt for her influence in interesting the fair sex in violin playing

her under the instruction of Leopold peared in public when less than seven of the world. harmonic concert, and was pronounced London, a genius by the critics of the British capital. In the same year she made a remarkable success in Vienna. From

was her life-long friend.

way she acquired the title of "Lady" a series of orchestra concerts in Manchester, in which he brought many of the great Italian master in the world. the British Isles, to the leading capartists.

HER AMERICAN VISIT.

principal cities. She was then almost do in bringing this about, sixty years of age and it was quite evident that her powers had declined from what they were twenty or thirty years earlier, although her American man Neruda, who was killed while in reduced volume.

ascending a lofty peak in the Alps. There was great regret in America that THE death of Lady Hallé at Berlin she had not made her visit while in the

world of music. On one occasion she played the Bach double concerto for violin at Berlin, with Joachim, that great artist playing the second violin part. Joachim early recognised her talent. He is said to have remarked on one occasion to her future husband Charles Hallé: "I recommend this Wilhelmina Maria Franziska Neruda artist to your careful consideration. was born at Brünn, March 21, 1840. Mark this, when people have given her her father being Josef Neruda, a musi- a fair hearing they will think more of cian of considerable note. Her father her and less of me." Hans Von was her first teacher, but he soon put Bülow spoke of her as a rival of Joachim, and called her "the violin Jansa, a noted violinist of Vienna. Her fairy." During her best days she was talent developed rapidly and she ap- one of the commanding musical figures

years of age, the accompaniment to Musical students should make note her solo being played by her sister of the fact that much of Lady Halle's Amalie. She attracted so much atten- success was caused by the fact that she tion as a prodigy that her father de- was not only a great violinist, but a cided to take advantage of the fact, and good musician as well. She did not took her on an extended concert tour. disdain to teach, and for some years Female violinists were much rarer at was teacher of the vio'in at the Royal that time than at the present, and the School of Music of Stockholm. She little Wilma was everywhere showered was also an excellent quartet player, with congratulations by critics and having been connected with a number public. In 1849 she made her London of quartets as first violinist, including début, playing a De Beriot at a Phil- the Philharmonic string quartet of

HER PUBLIC WORK.

There are a number of things about that time on she was almost constantly the career of Lady Hallé which are before the public as a violinist, and of remarkable interest to the violin made many extended tours all over the student. She was before the public as world. She made a sensational success a concert violinist some sixty-five years in Paris, and was an especial favorite in all, she having appeared in Berlin with London audiences. For many at a chamber music concert within years she appeared at the London very few weeks of her death. Towards 'Pops," alternating with Joachim, who the last her powers had, of course, was her life-long friend. greatly declined, but still the spectacle.

She was twice married. In 1864 she of a woman of over seventy having rebecame the bride of Ludwig Norman, tained enough technic to appear in the conductor of the opera at Stock- public can be considered little short of holm, and during his lifetime she apmarvelous. She was one of the prodipeared at concerts under the name of gies who did not fail, but advanced "Norman Neruda." Three years after steadily to the time of her womanhood. the death of Norman, which occurred The concert platform was her natural in 1885, she married Charles Hallé, a clement, and she was a woman of exnoted pianist and an orchestral con- traordinary strength of character and ductor of great talent, whose services will power, as is evinced by her setting to the cause of music in Great Britain out on an American tour the year folresulted in his being knighted. In this lowing the tragic death of her idolised son. She was the possessor of the Hallé. Sir Charles Hallé established Ernst Stradivarius violin, one of the most famous specimens of the work of

the most important works to the atten- At the present day her playing would tion of the British public. Sir Charles seem somewhat o'd-fashioned, and it and Lady Hallé made frequent tours in is not believed that she at any time achieved the heights as a virtuoso itals of Europe, to Australia and to which have since been attained by our South Africa, everywhere attaining in- own Maud Powell, or by Kathleen stantaneous recognition as remarkable Parlow and Marie Hall, of the present

It is only within the last quarter century that the violin has sprung into After the death of Sir Charles Hallé, universal popularity as a lady's instru-Lady Hallé visited the United States, ment, and the remarkable career of in 1898-99, where she appeared in the Lady Hallé undoubtedly had much to

A NEW MIITE

A VIOLIN mute on an entirely new printour was considered successful. The ciple has just been invented. Instead of writer heard Lady Hallé play the being constructed with prongs fitting Bruch Concerto in G minor in New over the top of the bridge, the new mute York at her New York début, and, is constructed with two small pads, one while her technic was adequate and fitting on each side of the center of her intonation good, the performance the bridge, and held in place by a spring. lacked temperament and the fire of The two thin plates to which the pads youth. Her playing was no doubt are attached open and shut like a pair affected while on her American tour of tongs, and the mute can be adjusted by a terrible personal sorrow the very quickly. The inventor claims that violinist had sustained the year before the mute does not change the quality of in the tragic death of her son, Mr. Nor- tone, but reproduces the same quality Please mention THE ETUDE when addressing our advertisers.

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THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

father.

Franz had stolen unobserved to the big

had plunged into the Ries concerto.

grand piano and without being invited

LISZT AS A ROV

Czerny was never tired telling about

"Then bring on the lubber!"

Beethoven sitting at a long, narrow table

AN INSTANCE IN LISZT'S BOYHOOD

(This is the year of Franz Liszt's hundredth birthday. He was born in Raiding, a small town near Oedenburg. Hungary, October 22, 1811.)

ADAM LISZT was awake at dawn; there were bustle and confusion in the little house at Raiding. To-day was the great day, for he and little Franz were going to Vienna to see Czerny, the celebrated piano teacher

Franz was nine. His deep-set and wistful eyes were open wide with ex-

"Oh, father, can it be true that we are really going to see Czerny and Beethoven! oh, can it be!" and he danced about the room and tossed his long hair from side to side. Beethoven! That magic word sent a thrill of delight through his tiny frame. Down deep in his child's heart he held to the dream of playing for Beethoven some day.

Had he not played in a great concert at Pressburg, the piano Concerto by Ries and a Fantasie of his own? He remem bered his toes scarcely touched the pedals, and he remembered, too, how the elegant court ladies picked him up and kissed him and called him Wunderkind (child

Count Amadi and Count Sapary had heard him that night and after the concert they came to Adam Liszt and offered to send his son to Vienna to study. And that is where they were going

Everything was ready, little Franz wore his Sunday suit of black velvet with gold braid and his Father carried the gold knobbed cane that had descended to him through four generations, for the Liszts were of noble birth, sir; indeed I shall take the lad." So Where did Liszt study harmony and though poor.

Count Amadi was at the station to for a year and a half. say "Good bye." The bell rang, the whistle tooted and off they went in the bill at the end of that time Czerny re- famous? rattling train over the plains of Hungary. fused to accept a cent of pay. It was a long tiresome journey and little Franz and his papa were dust covered music that year; he seemed to play a and weary when the train rumbled into Hummel concerto as easily as a bird

flies across the sky; and he was always There was a jumble of carriages at asking for harder things to do. the station, but the Liszts did not hire one-every penny must be saved for his wonderful pupil. The little Hungarian

The father grasped his son's hand and Czerny's ambition was to have the they hurried along the narrow streets boy play for Beethoven, to the Inn. "Little Franz must rest to-night," said the father, "Czerny must how I hate prodigies; the boy's too not see my boy as tired as this "

Early the next morning they started day at Beethoven's house he had been out to call upon "the master," for Czerny praising the boy again and saying, was the most popular teacher in the "You really must hear the boy." As if put

Czerny was so busy with pupils that morning, the Liszts came very near not seeing him at all.

"I'm overwhelmed with work," he said. "I can't take another pupil," and he composing; he looked so cross that his shook his head good naturedly at the knees shook under him, father and son.

"but we have come an one way from the Neapolitans believed that Mozart's you work hard enough." why he is a wunderkind, Herr, Professor. years to Franz, Czerny pointed to the phenomenal playing was due to the ring Won't you even hear him play?"

He mounted the stool, gave it a twist up and ran his fingers along the keys. Bor went to school like all boys of sheet of glass. "Can you play a Bach fugue?" said

was too amazed to answer, so he plunged into the C Minor Fugue without a word. another key?" he asked. Franz did not look up, but went right on into another key without stopping.

At the end he looked squarely at Czerny stood in amazement, his quiz- Beethoven, he wasn't afraid of the dark zical eyes peered over his spectacles and glowing eyes, for a gentle smile came over his sad face and he bent down and he looked first at Franz and then at his stroked the lad's hair. "Such a fellow-such a fellow," he was on.

"Well, well! Why didn't you say your "Such a fellow—such a fellow," he son was a magician? Sit down, my dear said, and the boy took fresh courage and said, "May I play some-thing of yours?"

kissed him upon the to them.

Franz Liszt rememmemory and he men- First of all, Bob learner friends.

(Note: The above incident is founded upon whole and not independently

SOME THINGS FOR LIT. OUT ABOUT LISTT

Who were the other famous teachers in Vienna?

Franz stayed and studied with Czerny counterpoint?

Did he enter the Paris Conservatory? And when Adam Liszt asked for his What national music did he make Who were the great composers and

Franz did amazing things with his concert players who tried to rival Liszt? What great violinist lived at this time?

THE WAY EDITH PRACTICED.

Pa: "Edith, how often do you practice boy was known in every musical circle on the piano when I'm away? Edith: "Every day, pa,"

Pa: "How long did you practice yes-"No, no, my dear Czerny, you know terday?" Edith: "Four hours." Pa: "And to-day?"

young!" But Czerny never gave up. One Edith: "About the same." Pa: "Well, I'm glad to hear you're so regular. The next time you practice, to his wits' ends Beethoven shouted, however, be sure to unlock the piano. I locked it last week and I've been carry-Czerny lost no time in bringing his ing the key in my pocket ever since, pupil. When they arrived Franz saw Here it is !"-Barnesville Republican,

Beethoven talked in an undertone to attribute unusual success to almost anyather and son.

Bestoreen talked in an underload or attractive transport of an arrange of the state of the st years to reanz, exemp pointed to the photocontent playing was due to the ring pool has worked and he is gua-piano. Franz was brave, this was the which he wore on his finger. They were thousand times that he has his music

A CHOIR BOY'S LESSON

What need to be afraid now, this was ten. He played ball, rode a wheel and his throne and he was the monarch. He on Saturdays he earned extra money played a piece by Ries and his heart by delivering packages for the corner beat time to'it; he felt Beethoven looking drug store; but the thing he loved most through his mind as though it were a was his music. Some of the boys pointed their fingers at him and called him "Sissy," but this made little dif-Beethoven when he had finished. Franz ference to Bob; he kept right on practicing and singing, for he had confidence in his mother, and she said. "Could you transpose the fugue into "Some day, Bob, you will be glad to have your music; it will never betray your trust if you work hard enough"

And Bob worked for that and because he liked it, too. He was straight and manly, and naughty, too, for sometimes choir practice was a terrible nuisance when an interesting ball game

The memory of the choirmaster's face was always enough to turn him churchward, for Mr. Maderia's meth-Beethoven smiled and ods were unusual; he didn't scold and nodded his head. Franz nag the boys or flog them, a the oldthen played the first fashioned choirmasters did. He simmovement of the C Major ply remembered things, and 'is mem-Concerto. When he had ory worked against the boys i so many finished Beethoven took unexpected ways that they were never him by both hands and quite sure what punishment i wit come

forehead, saying ten- Punishment in this choir was the derly, "You are a happy matter of losing points. I points one, for you will provide meant a perfect score, and long points happiness and delight for meant that pay was decrease many others. There is boy was expected to make himself valnothing better, more uable, and he received pay coording to his usefulness.

To be late, noisy and inatt tive was bered that day all his to lose points, and that mount a loss life. It was a sacred of standing among the boy

tioned it very sldom, and meant to be on time. He lo ned for then only to good the first time in his life the he was part of a whole, and to be truly useful it was necessary to work with the

He learned to know that room was not a playhouse TLE FOLKS TO FIND looking for the next piece seemed to see all that was So the easiest thing to do wa to mind.

He learned to sit erect and . at sideways, to stand on both fee and not to slouch; a good carriage clarited toward a perfect score.

He learned the meaning of ble," and this helped him in his piano lessons. When the teacher so l. "Play the hands exactly together, ways added the choirmaster's words, "Let's try now for a perfect ensem-ble." In Bob's mind to have the left hand dragging behind the right was to lose a noint

Another important thing he learned well was the meaning of the word "At tack," "Attack" means to fall upon a thing with force, and Bob usually began his practice that way. To fall upon his scales and exercises with force, it seemed to make them easier to get

Besides promptness, good carriage, ensemble and attack he learned to love the swell of the organ and to love music for itself. Even the boys who called him "Sissy" looked up to Bob because he could do something they could not, and the day Billy Withers decided he was going to be a policeman when he grew up Bob decided to be an organist like Bach and Guilmant. Human beings are strangely prone to He confided this to his mother one

Won't you even hear him play?"

pano. Frank was brake, this was the wind in evore on insinger. They were thousand times that he has his missed with the field it thunderstruck when he took it off and for it has never betrayed his trust of the control of the second of the Bob has worked and he is glad a the love he has put into it

"THE WAY TWO LITTLE GIRLS for tone-spelling.) "Teacher says I PRACTICED.

Two Monologues with a Moral,

(The resourceful teacher will delight in finding this material. With two clever pupils this pair of monologues may be acted at a recital, and is sure to arouse great interest and at the same time point to a good moral.)

MILDRED

Scene: Parlor

Time: 4 P. M. (Mildred, seated at the piano, plays a scale up and down; she looks up and says:) "That didn't come out right: teacher says you must always come out on the thumb, but it's just an accident when I land on my thumb. I 'most always come out on my third finger. I don't see why it was my second this (Plays up and down again and ends the scale with the second.) "If it comes out twice on the second it to be right. Third time's the any way: guess I'll begin again." time she ends the scale with the inger.) Well, I do declare to d before there were any tunes. dear. Nothing pays quite so well as a ove to compose; I wish teacher few hours of the right kind of praclet me compose like that all the tice's
I think I'll ask her. Well, it's minutes now and time for studies ys Duvernoy Op. 120, haltingly.) hate studies. I suppose teacher has have something to fill up the time says when I play Duvernoy I sit in at the bars." (Plays again, haltmely.) "Maybe I do sit down at the ears, but what are they there for if you are to play on?" (Listens intent-"O. goody! there's Mamie call-(She goes to the window and "Yes. Mamie: just a minute. O, yes, I'm all through practicing!"

MARJORY.

Scene: Music Room.

Time: 830 A M Marjory, aged ten, is seated at the piano. She looks at her practice card and reads, "Spell out the major scales. "Miss Marsh always says 'Spell your scales away from the piano, each letter in its order as it is in the alphabet, with flats and sharps to make the half steps come right.' Now. I always did call E sharp F in the scale of F sharp; if you call it F instead of E sharp you misspell the scale." (In her note book she spells her scales in letters, up to

"And when I have spelled them in letters then I am to spell them in tone Auf Deutsch muss ich es sprechen. Acht on the piano." (She takes ten minutes Ich liebe dich, du alter Bach!

must listen to my tone all the time; it's what music is made of, and if you don't have a good tone then the music is poor. She says I must mould it as a sculptor does his clay, or as we did in kindergarten. I must never punch it into shape, but press it there, full and round'

(Looks at practice card and reads, "Ten minutes for studies." She takes down a copy of Duvernoy, Op. 120.)

"I'm to think of a typewriter whe I play this. I'm to imagine a clean piece of paper under each key, and when I press down the keys I make a mark on that clean white paper and that mark must be clean and clear like the copy of an expert typewriter. There's to be no jumbling, no running together of tones. I'm to punctuate, too, just as I would a letter, or a note tury. With this new work, Sartorio to a friend." (Marjory goes over the has reached his 903 opus, and is thus Duvernoy study slowly, counting aloud.) "I hate to count out loud. in a fair way to break the remarkable record of Czerny. Sartorio's growth Miss Marsh is horribly fussy over in popularity has been due to his fercounting anyway. She says when Detility, his tasty melodies and his exceedmosthenes practiced oratory with a ingly graceful and musicianly treatpebble in his mouth he wasn't thinking about the pebble, for his mind was Who ever heard of the fixed upon stammering, and counting wice on second and once on aloud was like Demosthenes' pebble; Wonder which is right? Who the thing to think of is the result and ales anyway? I see no use in not the pebble. Now, here on the sec-(Looks at the clock.) "I don't ond page, when my left hand comes that clock's going." (Takes it in, I've had such a time with those uncomfortable stretches and "ticklish" other words, it does not bind the will slow, I've only been here the leaning Tower of Pisa, they won't (Looks at her practice stand up because they are not built "It says ten minutes for scales right from the bottom. You never on minutes for studies and five heard of a carpenter beginning to build to work for. There are studies in for finger gymnastics." (She the third story first!" (Looks at prac-eard fall upon the floor; she tice card. "Ten minutes for pieces.") melody playing, arpeggio playing, passage work, chord playing, etc. Teachat Mozart's picture hanging "My piece is that new Spinning Song.
piano.) "O, I wish I was a I can't play it good at all. Miss Marsh ers in search of something to break the monotony of their work, somethen I wouldn't have to prac- says I play it with the brakes on, and thing to prevent their routine from bezart composed when he was that to play with stiff wrists is as bad coming a grind will receive these new a twelve. I believe I'll com- as running an automobile twenty miles so much easier than scales." an hour with the brakes set." (Marteaching helps with delight. The book is 34 pages in length-full music size. The Last Rose of Summer with jory shakes her wrists up and down The special introductory price on this nger.) "That sounds like some- and starts in with the Spinning Song.) work will be 20 cents, postpaid, if cash lse; guess I better begin down "O, I just love this piece. It's as good (Plays America with one fin- as an automobile ride." (Listens inaccompanies the order. If charged, he looks up surprised.) "So does tently.) "That's Mildred's call, but postage will be additional. suppose some one has com- I'm busy now. Miss Marsh always that before. Mozart couldn't says after a bad lesson, 'What a pity Next Season's As one season follows been bothered that way, because you didn't practice right, Marjory, my Music Supply. another the On Sale

A BATCH OF BACHS.

BY R. M. C.

A Good Humorous Recitation for Club Meetings.

Nor old nor new e'er saw the match Of good old John Sebastian Bach. There is a bright, a joyous smack Of humor in the tunes of Bach. The weaving voices' friendly talk, In some melodious fugue of Bach, Gives jaded ears no sudden shock. But makes us love and reverence Bach The brays that make our ear-drums

That drown the quiet voice of Bach The tuneless ravings of the rash Perverters of the art which Bach First founded-all the weird hotch-

Would laugh at-these shall end in smoke.

While, down the ages, good old Bach Shall charm us still, as some calm loch Charms tired travelers. Here's to Bach! What are such men, compared to Bach?

PUBLISHER'S NOTES A Department of Information Regarding New Educational Musical Works > >

MOT MOT MOT MET MET AND A SHE A SHE A SHE

Style and Dexterity. Carl Czerny "The First Months "How shall I be-A New and Fascinating Work. By Sartorio, Op. 903. positions, and By R. Palme.

thousand com- Instruction." most of them were so valuable that the musical

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much more than maintains its popular-

ity. Begun in a small way, its aid to

the teacher was quickly recognized,

and the growth of the business itself

has been, in a large measure, the mere expansion of the "On Sale Plan"; this

but the peculiarly pedagogic nature of

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business, so when we solicit orders of

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wrote over one in Pianoforte

gin to teach?"
"What shall I do at the first les-son?" "I can play, but how under the sun am I to

world is unwilling to give them up, tell others how to do it?" These and even after the lapse of a half a cen- a hundred similar, questions are answered by the "First Months in Pianoforte Instruction." The book serves two distinct purposes. It provides the young teacher "just starting in" with a chart to lead her to see just what to do at the very first lessons. It provides the teacher who is more experienced with a means for systematizing ments. He is, in fact, a kind of bridge her work with beginners. It is based between Czerny and Heller, embodying upon the methods which have been the technical excellence of the former used in German music schools for with the tunefulness of the latter, nearly a century. It is sufficiently Pupils like Sartorio's works because clastic to permit the teacher to intro-they are so "playable." There are few duce her own ideas in special cases. In studies in "Style and Dexterity" are but rather points the way. It comfull of interest and the pupil in the bines practical keyboard work with fourth and fifth grades will find plenty that knowledge of the rudiments of notation taught in the true and thorough German fashion which has been the foundation for so much of the substantial educational work done in Germany. Most American teachers, particularly the young ones, need a book like this, and need it badly. The advance of publication price is only 15

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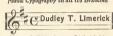
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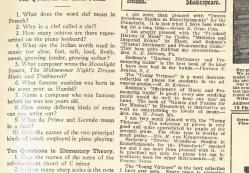
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London Music is authentic, we may have piano keyboards in the future covered with ivory from animals which lived thousands and thousands of years ago. It comes about in this way: Ages before the beginning of the Christian Era, mammoths, or mastodons-huge, prehistoric, wool-covered elephantsroamed the wilds of Siberia. The northern portion of this country abounds in extensive boggs, called urmans. These will support the weight of an animal as light as the reindeer, but such an animal as a mastodon would sink in them. This, then, was the fate of the enormous pachyderms of the limitless past. Now, when the ice packs break up in the springtime. the remains of these animals, with their prodigious tusks, are frequently uncovcred. Sometimes they are found so well preserved that the hair and wool are still visible-hair and wool that may have grown before Noah assembled his marvelous zoological collection. The tusks of these animals, which have been encased in ice for unknown centuries have all the characteristics of recentlygrown ivory. They find their way to Russia and China, where they are made into choice ivory carvings. There is something uncanny in the idea of playing a Chopin Valse, or a Schütt Suite, on piano keys covered with the remains of an animal that lived so long ago that the human mind finds it difficult to estimate the vast remoteness of the era.

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poverty. It is related that he once

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	lace bled, is said to have been written by	Both (one year) for \$3.45	\$4.50
	Burns on a dark night while the poet	ETUDE	8
	was on a journey. The tune is Hey,	Suhurhan Life	2.00
	Tuttie, Tattie, an old march which is	Both (one year) for \$3.35	
	said to have animated Bruce's men at		
	Bannockhuse That The Truce's men at	ETUDE	\$1.50
	Bannockburn. That great and glorious	Good Housekeeping	
	battle was fought on June 25, 1314; it	Both (one year) for \$2.10	\$2.75
	secured the independence of Scotland,	ETUDE	** **
	fixed Bruce on the throne, procured a	Housekeeper	
	long period of peace, and rendered the		\$2 50
	valour of the Scots famous throughout	Dotte (one year) to: G 1100	
	the whole of Europe. The Last Rose of	ETUDE	
	Summer was written by Tom Moore, to	Popular Magazine (semi-monthly)	
	an ancient Irish air, which may be found	Both (one year) for \$4.10	\$4.50
	in collections of Irish music at least two	ETUDE	£1.50
	hundred years old. Kathleen Mavour-	Red Book	\$1.50
	neen was written by Mrs. Crawford, an	Both (one year) for \$2.45	\$3.00
	Irish lady, whose songs about a hundred		
	years ago were in great vogue. The com-	ETUDE	\$1.50
	poser was William Nicholls Crouch who	Smart Set	3 00
	died in America a few years ago in dire	Both (one year) for \$3.10	\$4.50
	poverty. It is related that he once		

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THE following list may be employed in a very interesting contest-game for clubs composed of music lovers whose experience has been some what extensive. Probably the fairest way in which to play the game would he to ascertain the number of guests likely to attend the function, and then divide the number of names given below by the number of guests. Then make separate slips, each containing the desired number of names on the plan indicated below. A different slip is given to each guest and each one is requested to write after the name given the name of the composer. The slips are then collected and the guest having answered the greatest number of names should be awarded an appropriate prize

SLIP NO I

 Eroic: Symphony.
 Sakuntala Overture (Orchestra). 3. Hansel and Gretcl (Opera),

4. Midsummer Night's Dream (Or-

(Oratorio)

6. Salome (Opera).
7. The Full-king (Song). 8. Harmonious Blacksmith (Piano).

9 Dance of the Hours

10. Fantastic Symphony. SLIP NO. IL. 1 Calm as the Night

2. Herodiade (Opera) 3. Liebe traume (Piano) 4. Elijah (Oratorio).

5. Feramors (Opera-ballet). 6. Egmout (Overture).

Symphony. (Symphonic poem)

10. Tales of Hofmann (Opera), SLIP NO. III.

1. Krewyer Sonata (Violin) Scari Dance (Piano). 3. Adelaide (Song). March of a Marionette.

5. The Messiah (Oratorio). 6. Scotch Symphony

7. I Pagliacci (Opera). 8. Largo from Xerxes (Opera). 9. Rustle of Spring (Piano).

10. Suite l'Arlésienne (Orchestra' SLIP NO. IV.

1. Invitation to the Dance (Piano) 2. Ein Ton (Song).

3. Pique Dame (Opera). 4. Danse Macabre (Orchestra). 5. Rain Drop Prelude (Piano).

6. Coppélia Ballet (Orchestra). . Faust Symphony (Orchestra). . Kammenoi Ostrov (Piano).

. Sonata Tragico (Piano). 10. The Lost Chord (Song). SLIP NO V.

1. Sampson and Delilah (Opera La Bohême (Opera).
 Kaiser March (Orchestra).

4. Death of Ase (String Orchestra). Casse Noisette (Suite) . King of Thule (Song).

Emperor Concerto (Piano). 8. Orfeo (Opera). Sonata Pathétique (Piano). 10. Der Asra (Song).

SLIP NO. VI. 1. Lucia di Lammermoor (Opera) 2. Till Eulenspiegel (Symphonic

3. Aufswung (Piano). 4. La Marselleise (Song). (Con'inued on Page 502)

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3. Passion Music (Oratorio)

4. Die Königin von Saba (Opera). 5. Impressions of Italy (Suite). 6. The Seasons (Oratorio).

Death and the Maiden (Song). 8. Sinfonia Domestica (Symphonic noeml

9 Eurvanthe (Opera) 10. Merry Wives of Windsor (Over-

SLIP NO VIII

1. Iris (Opera). 2. St. Paul (Oratorio). 3. Lakme (Opera),

4 Ocean Symphony. Fingal's Cave (Overture)

6. The Rosary (Song). 7. Harold in Italy (Orchestra), 8. Sonata Appassioniata (Liano) Genoveva (Opera).

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The heroine's off for a walk with her Two minor chords, with the clariner's

The public is sure there is vengeance to

Umpty-dump, umpty-dump, down in the The villain is seeking the hero's disgrace;

Tweedledy, tweedledy, two or three Here reference is made to most hideous

Crasher encophonous stunning the brain-

The hero's in danger, that's perfectly Toot, to 1! The cornet rings out on the

He trin phs and seizes his foe by the Mush, north, played slow and repeated ad

The here is kissing the fair heroine! -Munsey's Magazine.

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RUBINSTEIN once amused a company of friends by saying: "All my life as a composer I arpired to rise to the heights of suppose that I should be everlastingly mateful that I did not turn out to be another Offenbach."

Beethoven's brother Johann was a very wealthy man, a landed proprietor in fact. on sent a New Year's card to which read:

ohann van Beethoven. Land Proprietor. sent his card by return mail with the following inscription: udwig van Beethoven, Brain Proprietor.

Once John Field, the great Irish pianist-composer was annoyed by a lady in Russia, who persisted in asking him useless questions. One question was too much. She asked: "Are you a fatalist or a Calvanist?" "No. madam." he replied, with true Irish wit, "only a pianist."

Phillip V of Spain in 1707 made a tour through the Spanish provinces. In one village the Mayor announced that since speeches of welcome were usually tiresome, he had prepared a song of praise for the king, and forthwith commenced to sing the song. Phillip enjoyed this imsely, and after the first performance called "da capo." This amused him so much that he called "da cano" several times, and obliged the rustic officer to sing the song many times. At the end the King gave the singer ten Louis d'or. With a sly wink the man commenced to shout "da capo," and the king was obliged to double his gift.

Here is a rather gruesome epigram attributed to Auber. The French composer was some years the senior of Rossini. However, he attended the funeral of Rossini, and commented with a grim humor: "This is the last time I shall go to a cemetery as a dilettante. The next time I shall be a professional." This prophecy proved to be a fact.

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